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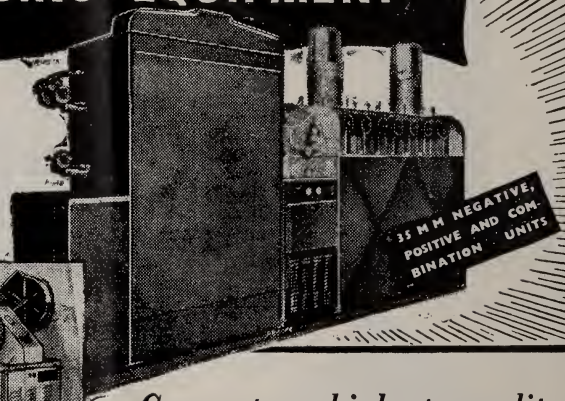

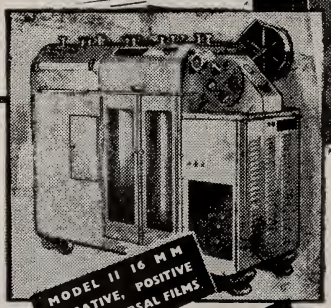

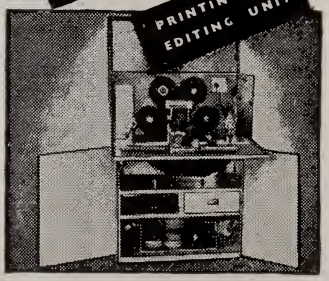

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filmindia

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Planning The Future

Secretary P. N. Thapar of the Government of India seems to have realised, through experience, to be perhaps the most erratic and irresponsible venture ever found in the trade annals of any country.

Discovering that it is impossible to change or improve the incorrigible personnel of the Indian film industry to make the industry an institution of national pride, Secretary Thapar is reported to have evolved a plan of regulating and organizing the film industry through official control by establishing a Film Council and further to train technicians on modern lines through a Government sponsored Indian Film Institute.

Though the exact plans are still in a fluid stage of discussion, it is proposed to establish the Indian Film Institute in Bombay at an initial cost of Rs 14,00,000 to be spent by the Government. There is, however, some hesitancy over the annual maintenance expenditure of Rs. 10 lakhs in case of the Institute. At a meeting held recently in New Delhi, where Secretary Thapar met some half-baked representatives of the Indian film industry, as was expected, these representatives could not assure the Government any voluntary contribution from the industry to cover the annual maintenance expenses.

While our producers are always too willing to enjoy all the benefits of the specialized training that would be given in such an institute, they are not prepared to pay for these benefits. As is usual with them, they want something for nothing.

It is, however, understood that the Government are in no mood to tolerate this apathy on the part of the personnel of the industry and propose to tax the film industry suitably to meet the annual maintenance expenses of the Institute.

We support the Government wholeheartedly and congratulate Secretary Thapar on his almost missionary efforts to put our industrial house in order.

Seeing the temper of the Government the representatives who visited Delhi suggested that a levy of 10% should be imposed on the foreign films imported into the country because the American film industry was making nearly a crore of rupees in India annually.

At best this is a caddish suggestion. Why should the American films be taxed and this money utilized for the improvement of the Indian film industry—and more so seeing that the money will be used to train Indian technicians and improve the quality of Indian pictures—aims which contribute to present a greater ultimate competition to the

ushila Rani has a pathetic role to play in "Gvalan," a icture written, directed and produced by Mr. Baburao Patel.

Ye Unite Labour
is the ideal of this most powerful attraction with graceful glamorous faces,
Raj-Rani
&
Anant Prabhu.
A young romantic heart from an honourable family attracted towards the film world
The spell of the screen brought her leaving all behind. Horrible sufferings, a sympathetic attraction, a love, a song.
NEW JAI PICTURES
IS PROUD OF PRESENTING THIS GLORIOUS STORY OF AN
"EXTRA GIRL"
with
NAWAZ, GUJAR, PREM KUMAR, AHMED & ARVIND KUMAR with HAR MOHAN a constant laughter.
Directed by : K. L. KAHAN
Produced by : B. A. JOSHI.
Story :- FIDA SHAHJAHANPURI.
Music :-NISAR BAZMI. & NARAIN RAO.
Photography :- G. B. KADAM.

Particulars : **NEW JAI PICTURES,** JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY

Trilok Kapur gives an excellent performance in "Gvalan", a Baburao Patel production.

American pictures? This procedure is against all canons of honourable business.

If the American pictures are to be taxed in future on one ground or other such tax collections should go to the general exchequer and should not be ear-marked for any particular purpose such as to improve the conditions of the indigenous film industry. Such contributions by foreign competitors will always be considered as compulsory charities and no self-respecting industry must accept them.

If the Indian film industry wishes to improve its quality, status and stability, it should do so at its own initiative and with its own expenses and not go with begging bowls to strange doors

A lesser evil will be to levy a censoring fee of four annas a foot for every picture censored in India and to set aside these collections for the purposes of defraying the annual maintenance expenses of the Film Institute. The present censoring fees of Rs. 5/- per reel are ridiculously low and film producers who spend lakhs on making a picture can well afford to pay two thousand and odd rupees as censoring fees per picture seeing that such fees are utilized in a good cause.

But to tax the foreigners only and allow the local film people to escape will always be considered as a very cadjish and undemocratic procedure.

Another source of revenue is the theatre-owner. It is a well-known trade secret that theatre-owners all over the country have made huge profits during the war. Beggars of six years ago have become theatre-magnates of today. Their pockets are bulging with black-market money earned with easy conscience. Theatre-owners all over the country have purchased extensive personal properties paying inflated prices during the boom-period. A part of this money should be taken for the betterment of the industry from which these people have earned the money.

Instead of taxing the poor film-goers—who support all Indian pictures, whether good or bad—it will be a good idea to impose on the theatre-owners an excess-profit tax and set aside this collection for the Film Institute.

As the Film Institute will ultimately prove beneficial to every individual, it wouldn't be a bad idea if every person who works in the industry and earns Rs. 200/- and over per month is made to pay a flat industrial tax of 5% on his or her monthly earnings. Such a tax, being deducted at the source of income, will not be considered a severe imposition and almost every third person will get the satisfaction of having contributed to the future progress of the industry from which he or she earns a livelihood. Over 20 lakhs of rupees per month are paid out in salaries in the different studios of India. A 5% of this amount works out at a lakh of rupees per month. This industrial tax should apply to all fields of the film industry—production, distribution and exhibition.

The very fact that the Government are prepared to invest the initial Rs. 14 lakhs for the Film Institute proves their bona fides, and it is but natural that annual maintenance expenses must be met from outside. As the Film Institute is an excellent idea, the most drastic steps taken

"Filmindia" seems to have heard what Producer Kardar speaks about it, so the game horse went and won the Gulamhussein Essaji Cup (1½ miles) on the 16th February. Baburao Patel seems happy leading it in after the victory.

HILAL FILM CORPORATION SUPER THRILLER

"HAI JANI"

A Thrilling Drama Full of Breath-Taking Stunts, Lilting Music & Romance . . . .

STARRING:

MEHRU ☆ RAJA SALEEM ☆ MUNSHI KHANJAR
MANNAN ☆ MADHURIKA ☆ SAMSON ☆ PUTLI
HABIB ☆ AZIM ☆ QAMAR-UN-NISA ☆ MAQBUL
& MASTER BACHCHA.

Directed by: **A. R. ZAMINDAR**
Produced by: **JABIR HYDERABADI**
Music: **NISAR BAZMI.**

★ ★ ★

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y the Government to give practical shape to the Institute serve every support from all lovers of the Indian film dustry.

Coming to the proposed Indian Film Council, the jects of this organization will be to conduct a research d technical institute, to co-ordinate the activities of the dustry so as to raise its standard, make suggestions to overnment on the improvement of public health regula- ns in cinemas, studios and about storage of films etc. he Film Council will have representatives of the Central d Provincial Governments, the trade interests and the dian States. The Government will also nominate four ts'anding men of letters to advise on cultural matters

The proposed Film Council is another good idea if e majority decisions of the Council are carried out by the ecutives and not shelved as "mere advice" as was done the case of the Advisory Committee which co-operated ith the Government during the war.

The proposed idea to give the film trade, constituted ly of the re-actionary associations found at present, a ma rity voice in the Council is not, however, welcome. hile the different associations should have their elected presentatives—only one each—on the Council, the Gov- nment should nominate others, such as journalists and dependent persons directly interested in film work or film ade but outside the associations, on the Council so that stubborn cliques are formed and the intended progres- ve work of the Council is not held up. This is most sential seeing the past experience film people have had of wholy cliques of powerful interests operating against the eneral progress of the industry. Let the Film Council be thoroughly democratic body of people who are out to do mething for the future weal of the industry in general nd not a syndicate of self-seeking capitalists.

We are warning Secretary Thapar about the personnel f the Film Council in good time, otherwise in his anxiety secure the co-operation of the industry, he might play nto the hands of syndicated interests which should be rupulously kept out of the Film Council if this body is t all to have a national and democratic complexion.

While all the general aims of the Film Council are in eeping with the usual ideals of such an institution, an em of urgent importance is the present menace of foreign ompetition, which should come within the scope of the Council.

This matter must be immediately thrashed out and ettled in national interest seeing that two representatives f Arthur Rank, the British film magnate, are already osing round India and feeling their way and the Walt Disney organization is thinking of giving its cartoons the Hindustani tongue to capture Indian millions. Once the foreigners secure a foothold in this country, it will be next o impossible to get them out of our industry and out of our country.

In this respect, we appeal to P. N Thapar. the Indian f he is going to do a lot for the Indian film industry in future, let him do something about this first. This is more han a lot

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NILAM & CHANDRASHAKHER.

IN

THE STORY OF A YOUN
MAN WHO CARED—
NEITHER FOR HIS SI
NOR FOR THE TEARS
HIS MOTHER
TORN BETWEEN VENGE
AND INNOCENCE HE LIF
GUN TOWARDS TH
MIGHTY MAN WHO
PREFERED HIS OWN DI
RATHER THAN TO KILL TH
YOUNG MAN

WHY?

IT WAS FOR A PINCH OF SAL

SEE

"NAMAK"

"नमक"

STORY – DIRECTION
BALWANT B. DAVE

Particulars:— AZAD PICTURES, Jyoti Studios, Kennedy Bridge, BOMBAY 7.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

LEARN TO BEHAVE!

In the Indian film industry it is a risky job to be given title by the Government. The man who gets the title has to go round so many times to so many friends night after night and take dinners and swallow speeches in the midst of the very same people, that for weeks, life becomes one big vicious circle of hypocrisy. Even the initial joy of being rewarded with a title for some good work is dissipated by the time the ninth party is reached That is the ordeal of the lucky man.

But there is another aspect of these parties of which the new-rich gentry of the film industry must take serious notice if they are ever to be accepted as members of an educated and cultured society. No one expects much grace and polish from the first generation of the new-rich. Cultural polish requires a practice of several generations of poise and character before it expresses itself naturally in little acts of life. This would be a tall order to expect from some of our film gentry, many of whom in the immediate pre-war period were no better than crude street pedlars. But even these well-dressed erstwhile pedlars are expected to behave when they enter good homes. It is essential that the naturally crude ones should turn such invitations into opportunities to learn good manners, etiquette and other little social graces which stamp the man of education and culture.

At many of our film functions, commercial or social, altogether another type of behaviour is usually found. Though some people are quite gentle and nice there are many who bring to such functions petty jealousies and private grudges to turn the host's hospitable home into an unholy bedlam of filthy abuse and cheap billingsgate. This is unfair both to the well-meaning host and hostess and to the other guests who expect reasonably courteous behaviour at such functions. People who dress like gentlemen should strive to behave like gentlemen. A community gathering in a private home is certainly not the place to settle business sores in a language that gives street filth a better fragrance.

If some of the new-rich have rescued their social conscience by taking cheap street prostitutes as life-partners, is it necessary that such people should inflict their vulgar bed-side language and filthy mannerism, acquired in close intimacy of their self-chosen mates, on decent members of society who respond to invitations of kind and well-meaning hosts and hostesses to honour some good man or other?

Those good ones who become unwilling victims of such vulgar behaviour often choose to keep quiet not because they do not know how to defend themselves or retaliate but because they respect the sanctity of the homes they are invited to and are also anxious not to barter their own cultural heritage under the provocation of cheap jibes coming from crude, uneducated persons of questionable birth.

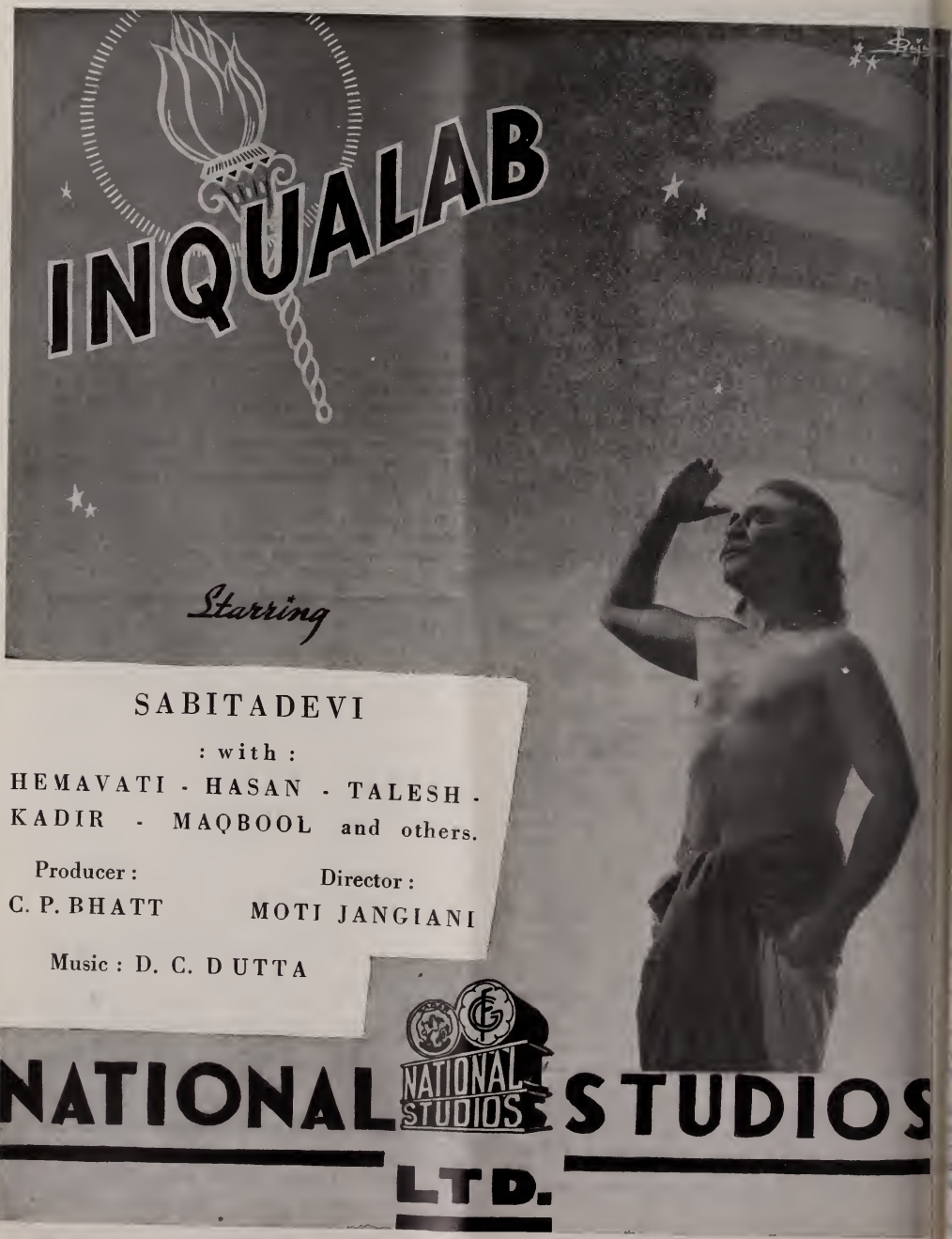
Success and money should make people humble and not vulgar. Film people who tell this to the world through their motion pictures should themselves learn this lesson first.

THE GAEKWAR'S ATTITUDE!

As a community the Princes of our Native States have never enjoyed a good reputation, either for good behaviour or for good rule. The average Indian accepts them as a bad inheritance from history and is anxious to see the last of them as quickly as possible. But because a majority of our Princes are rotters, a few, who are progressive, stand out prominently and people expect from such Princes sympathy and support for people's national aspirations in all activities of life.

It is a patent fact that many of our Native Princes are mightily interested in our film industry. But it is equally well-known that this mighty interest begins and ends with some of the less desirable film stars of the industry.

Miss Madhuri plays a tantalizing role in "Gvalan" produced and directed by Mr. Baburao Patel.


INQUALAB
Starring
SABITADEVI
: with :
HEMAVATI - HASAN - TALESH -
KADIR - MAQBOOL and others.
Producer :
C. P. BHATT
Director :
MOTI JANGIANI
Music : D. C. DUTTA
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The Donkey doesn't seem to mind Mehru riding across in "Hai Jani," a picture of Hilal Film Corp.

These remarks, however, do not apply to the Baroda State which is considered as one of our progressive States. The news, that the Gaekwar of Baroda refused to grant permission to a film producer when the latter wanted to utilize the Gaekwar's palace in Bombay for film shooting, comes, therefore, as a great surprise.

We understand that a written guarantee, that nothing in the palace gardens would be spoiled, was given by the producer and yet the Gaekwar is reported to have refused permission.

Film producers who strain to get as much realism in their films as possible are thus robbed of their ambition by such unsympathetic rulers of our States. Though many a huge set can be constructed in the studios these days, still it is impossible to build a huge garden set as good as the real ones we see attached to some of the pleasure palaces of our princes. The natural desire of the producer to shoot his sequences on the actual location can therefore be understood by all producers and lovers of film art.

But the Gaekwar evidently could not understand this problem in the sympathetic manner in which the producer had expected him to, even though his pleasure palace in Bombay remains deserted for months every year.

If this is the treatment and co-operation our national industries are going to get from even supposedly progressive rulers the future of our industries is not very rosy. Perhaps this boorish, dog-in-the-manger attitude of our princes is one of the reasons why our princes are unanimously unpopular.

Take the story of this young Gaekwar who has inherited millions in money, not to mention a large number of palaces, with his right to the gadi of Baroda. He doesn't stretch his little finger to help the Indian film industry, while he sinks millions in buying horse-flesh in England, as if the Sport of Kings is going to provide bread for the millions starving in his country.

What would have been his exact loss if he had permitted a few film producers to use his palace gardens which are hardly used by him round the year? But the petty potentate would not hear of it perhaps for petty personal reasons.

In Free India, are we to expect help and sympathy from such princes who waste millions on horse-flesh, give a cold shoulder to our industries and make merry when millions starve before their very eyes?

The earlier these princes are chased out of their undeserved inheritance the better for our people and our country. In the present democratic times it does sound criminal that one human being should enjoy all the good things of life through accident of birth while millions should die of want and hunger. It will be a good day for India when some of these princely fortunes are equitably divided among the more needy ones.

AND EVEN DR. AMBEDKAR

The Hon. Dr. Ambedkar, our Labour Member, is a great scholar of statistics and a man of great personal efficiency. We were surprised, therefore, when he chose to label The Abdulla Fazalbhoy Technical Institute of Bombay as a communal institution run for Muslim benefit, whilst giving information to Dr. Sir Ziauddin Ahmed on the Central Assembly floors.

We hasten to correct this wrong notion of the Hon. Member. And the best way to do so in case of a man who firmly believes in statistics is by giving the communal statistics of the candidates trained by the Institute during the last nine years of its career.

SESSION	H.	M.	P.	C.	Total
July 1937 to June 1938	64	14	15	11	104
July 1938 to June 1939	136	18	7	29	190
July 1939 to June 1940	145	26	10	23	204
July 1940 to June 1941	155	11	17	20	203
July 1941 to June 1942	120	14	16	24	174
June 1942 to March 1943	91	13	7	25	136
June 1943 to March 1944	291	58	33	46	428
June 1944 to March 1945	178	24	31	37	270
June 1945 to March 1946	191	21	41	33	286

H—Hindus, M—Mohammedan, P—Parsis, C—Christians.

The statistics above ought to show how entirely wrong was the information given by the Honorable Member for Labour. And it is not too much to expect from Dr. Ambedkar, because the Member is honourable, an apology for his unconscious mistake which has created a wrong impression about the Institute, which is run by an old illustrious institution like the St. Xavier's College.

DRASTIC LAW REQUIRED

The immense popularity of the film as an entertainment for the masses has given rise to many sharp practices not only in the fields of production and distribution but also in the consumer's field of exhibition.

UDAY SHANKAR *Production*

KALPANA

The First All Dance Picture

Studio: GEMINI *Madras.*

G.K.RAO

A STAGE & SCREEN PRESENTATIONS

After very exhaustive inquiries we find that the criminal blackmarketing of tickets, which is a common feature outside every popular cinema these days, is jointly carried out by some of the corrupt executives of the cinema halls with the help of the professional racketeers who sell the tickets on the pavements charging very often as much as three times the original admission price.

This racket is very much in vogue in the first few weeks of a popular picture and we are told that at a single well-known city cinema, playing a very popular foreign picture last year, the theatre manager made as much as Rs. 4000/- for his share in the first five weeks of the picture. This is a serious state of affairs and if it is allowed to continue it is bound to affect the showman's trade ultimately.

This racket seems to have become such a religious affair between the different gangs at different cinemas in the different cities of India that when these thieves fall out, knives are brandished and quite a few abdomens are cut open unceremoniously. Evidently this racket seems to have become a very paying job to all the parties concerned, seeing that it has become worthy of risk to human life People who come a long way to see our motion pictures, with their women-folk and children, are generally imposed upon by the racketeers when the film goers discover that even the highest priced admission tickets have been "sold out" hours before the show. Rather than go back with their family caravan disappointed, these people pay as much as Rs. 7/8 for an admission ticket of Rs. 2/8, giving an illegitimate profit of Rs. 5/- per ticket to the racketeers to be divided between the theatre executives and themselves.

The different associations of the industry did pass some pious resolutions condemning this practice from time to time but nothing seems to have been actually done to eradicate the evil. The theatre owners, though many of them realize the importance of stopping such filthy rackets in the general interest of their trade, cannot take strong action against their own executives because the owners themselves are deeply involved in another black marketing racket in which they fleece the distributors who beg for releases. The cinema executives know enough about the black-marketing operations of their employers and using this knowledge both as a power and a lever, they operate their own racket on a smaller scale

The whole affair seems to be a terribly vicious circle and has reached a stage where the people of the industry can't be useful in putting it down.

This racketeering has become an urgent matter for public legislation and the Commissioner of Police ought to take a serious notice of it if he is anxious to do his duty by the long-suffering public.

The Government of the Punjab has framed a rule under the Cinematograph Act by which the Licensee (the cinema owner) is required (1) to refuse admission to any person who had not bought a ticket from his authorised booking clerk or agent and (2) to make arrangements for the orderly marshalling of persons desirous of purchasing tickets at the licensed place.

The Chief Commissioner of Delhi has notified his intention to adopt this rule for the Delhi Province.

A Life-boat Load of Laugh, Love & Light Legs

in

A Ramnik Production

BACHCHON

-KA-

KHEL

Producer:

Sheth RAMNIKLAL. N. SHAH,

Direction: RAJA NENE

Music: C. RAMCHANDRA

Starring:

Baby SHAKUNTALA

MEENA KUMARI

N. KABIR and AGA JAN.

★

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Murari Pictures'

ALL STAR CAST THRILL

1857

A RED YEAR OF INDIAN HISTORY

Director :

Rebel MOHAN SINGHA

Photography :

REDDY

OMAR KHAYYAM

A Dream of Film World

★

: *Story* :

Dr. SAFDAR AH

★

: *Songs* :

Md. AFSAR

★

: *Photography* :

REDDY

★

: *Director* :

MOHAN SINGHA

Starring:

Great SAIGAL - SURAIYYA

SHAKIR - BUNJAMIN

MUZAMIL - MADENPURI

LILA - WASTI

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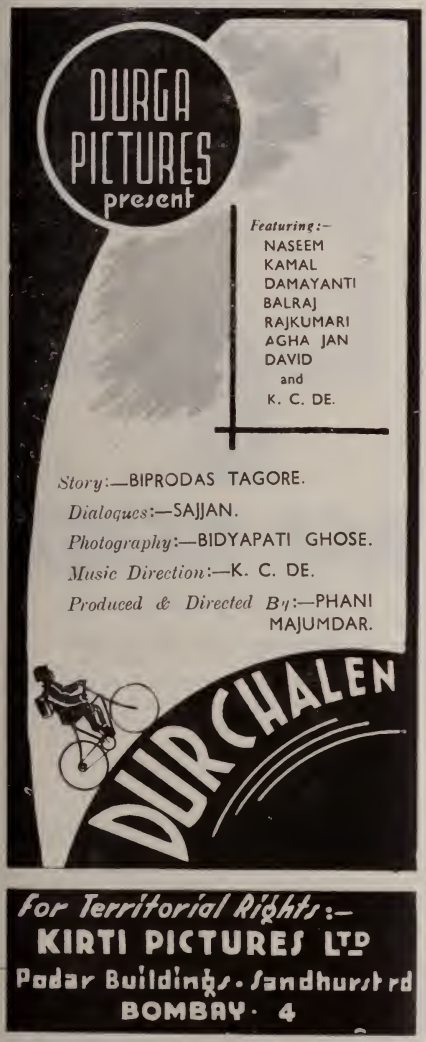
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BOMBAY. 4

The Government of the C. P. and Berar has framed a rule under the Entertainment Tax Act, prohibiting any person from transferring or receiving by transfer any ticket, which had been issued by the proprietor of an entertainment place, or by any person duly authorised by the proprietor to issue tickets, at a price in excess of that for which, inclusive of duty, it was issued.

In Bihar the existing rules have been so amended as to require the Licensee (the cinema owner)) to make arrangements to the satisfaction of the District Magistrate for the sale of the tickets of admission and for the orderly marshalling of persons desirous of purchasing tickets. All District Officers have been asked to see that no tickets for the classes, in which the evil of black-marketing was prevalent, are sold more than an hour or two before each performance.

Though all these rules by different provinces lead us a step further in the direction of eradicating the evil they are not a complete remedy for the disease because most of the rules are based on the assumption that the theatre owners are innocent folks and as such are anxious to co-operate with the authorities to put down the evil of black-marketing.

As a rule the theatre-owners having a crime of their own to hide are prepared to co-operate with the authorities, only to the extent of contributing to throw some dust into the eyes of those who suffer and complain. There doesn't seem to be any real anxiety on the part of the owners to put down this evil.

What we need is some drastic penal legislation, in which the jail should stare in the eye of the owner, the manager, the booking clerk, the pavement racketeer and also the buyers. The owner may in addition have the ultimate fear of losing his license. Unless something as drastic as this is done, we do not think there is any chance of stopping this black-marketing racket of the tickets.

The Commissioner of Police in Bombay can give a splendid lead to the other provinces if he takes this matter seriously as a much-needed social amenity.

YOU'LL HARDLY BELIEVE

That the film people have invented a new code of behaviour at social functions. It consists of abusing people under the protection of hospitality. One wonders how some people whilst eating wholesome food can use their mouths for a function reserved for some other part of the human body.

That it is a strange morality with some film people to condemn legitimate love marriages to condone their own illegitimate liaison with cheap prostitutes throwing their married wives on junk heap.

That V. Shantaram will have nothing less than the Metro in Bombay to release the English version of his "Dr. Kotnis". In the Metro, Jayashree's English will sound American with Metro's old association.

That theatre-magnate Keki Modi has sent a petition to the Government not to give him any more titles as the recent one has given him a duodenal ulcer with "friendly" dinners. It is Keki's money, these "friends" respect.

That the trade slump seems to have hit the film people rather badly the way we find them doing financial transactions paying as much as 40% per year premium.

That Shiraz Ali Hakim, who is struggling to be Arthur Rank of India, is reported to have accepted some millionaire friends as aids to organize his fast expanding activities.

That the Prabhat Film Company will shortly stop their activities in Poona and begin on a small personal scale in Bombay with Baburao Pai as the top man.

That the Baburao Pai and V. Shantaram liaison is reported to be progressing satisfactorily and both of them will be soon flying to America, of course with "Baby" Jayashree and "Baba" Sharar keeping company.

That the request to put "gentle" Jamsu Wadia in charge of Rajkamal was refused and Karnatki Winayak will be in charge during Vankudre Shantaram's absence. Blood is always thicker than water.

That Sardar Chandulal Shah is these days searching for female-guests to provide atmosphere and inspiration to H. M. V. Chaturbhuj Doshi while directing on the sets. They say that H. M. V. does it well with saris watching his intellectual gymnastics.

That not satisfied with winning the Derby with his "Chakori", Sardar Chandulal recently presented a humorous skit on the stage, with another "Chakori" acting, as benefit performance for the tired nerves of Hari Singh of Kashmir, whose "Dev Kumar" chased Chandulal's "Chakori" round the course a mile behind.

That our noble Indian Princes expect film producers to entertain them (the princes) lavishly but when the producers request a deserted palace or two for film shooting, the princes suddenly find the producers unworthy of any co-operation.

That Thorold Dickinson, British director of Arthur Rank, British producer, dined in Bombay with gentle Jamsu Wadia, Member of the British Empire. The Union Jack is safe now both in Britain and India. Incidentally the British director discovered how easy it was to compete with Indians, the way he found Jamsu and Hilla jabbering away Parsi English.

That Thorold Dickinson, the British director will now get parties from the following and for the following reasons:—From Dewan Sharar to pay off his debt to London for past kindness; from Vankudre Shantaram to prove to the British Vankudre Jayashree's command over King's English; from Baburao Pai to prove to the Britisher that there is more Scotch in Bombay than in London; from Rai Bahadur Chuni Lall to tell the Britisher, "I am the President of IMPPA. I produced 'Kismet', my boys are working hard etc."; from M. A. Fazalbhoy to prove that R. C. A gives better result in India than in London; from Sardar Chandulal Shah to inform the Britisher in confidence that the cotton market is a better place than the film market and from Sohrab Modi to prove to the Britisher that "Pukar" was a greater film than "Henry VIII".

PICK-POCKET
(गिरहकट)
A Mighty Thrilling Hit

Starring:— NAVIN YAGNIK ★ RAJ RANI
Samson ★ Radha ★ Habib ★ Ali
Manchi Thoothi ★ Varne & others.

Directed by:
NARI GHADIALI.

Story - Scenario & Dialogues:
MUNSHI KHANJAR
Songs: AHSAN RIZVI ★ Music: NISAR BAZMI
Photography: SHIAVAX DARUVALA
Audiography: C. SAHJU PAUL
Dance Master: D. BABULAL

Produced by:
BRIJMALA

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MISS PUSHPA REGE (Simla)

Whom do you prefer—Begum Para or Neena?

As an artiste I like Para who can react well under good direction. As a friend I like Neena for her poise and culture.

BADRUDIN K. SAYANY (Bombay)

Did the film 'experts' who visited Hollywood get a date with Betty Grable?

Have you seen the faces of these 'experts'? Why spoil Betty's diary!

M. D. PUTRAJ (Mysore)

What is your conception of life?

Living and kicking till death rings the curtain down.

NARAYAN S. N (Bombay)

Should a woman who has had pre-marital experience be allowed to marry and lead a respectable life? Or is one blot on her reputation enough to ostracize her from the ranks of respectability?

In this world of sinners, sin is hardly an offence for one human being to sit in judgment over another. If man can have pre-marital orgies and settle down as a respectable member of society after marriage, why should this privilege be denied to a woman? With his vain possessive instinct, a cowardly trait at best, man has enveloped the woman with all codes of morality leaving himself a free lark. If the physical sex-act is a sin, how does it become a virtue just because a few priests mutter mouthfuls of incoherent mantras and grant a social license for an act which must always remain private, physical and intimate?

Which film star do you consider to be the best among the following: Shobhana Samarth, Ratnamala, Jayashree, Nalini Jaywant and Snehaprabha?

Snehaprabha has talent for acting, Jayashree has looks for the screen, Nalini has youth, Shobhana has luck and Ratnamala is a product of necessity.

S. S. GUPTA (New Delhi)

A friend of mine says, "to see 'Humayun' is 2 hours' imprisonment and 9 annas fine." What is your opinion?

In my case the fine was Rs. 10/- but instead of imprisonment I had two hours' amusement because I changed my angle of vision and took "Humayun" for a comedy.

J. MOHAMED (Hubli)

I feel like knocking at the doors of Sushila Rani's heart. Any objection, Baburao?

If you do so, I shall peep out. And that's a risk which no insurance company is likely to cover.

M. P. RAMAKRISHNAN (New Delhi)

What is the worst thing in this world?

For me, the misfortune of having to see all Indian pictures as a duty.

M. K. RAMANATH (Bangalore)

Do you like the song, "Vande Mataram"? Do you think it should come at the end of every picture?

I don't like the song for the simple reason that I don't understand it beyond the general belief that it is our national anthem. At best it is a stupid choice to select a song as a national anthem the words of which millions in the country can't understand. This song may be great poetry and many tell me that it is, but it fails as a national anthem. I think it will be a more puzzling end to our motion pictures which are puzzles by themselves. Someone in our country should write a national anthem which every Indian can understand. This national poetry should not have obsolete Sanskrit words nor high-flown Urdu. It should

Hemavati, a stage dancer, makes her screen debut in "Inqualab" produced by National Studios Ltd.

R. D. Pareenja's

SONA CHANDI

Starring:

Screen's newest, sweetest, prettiest glamour girl

CHANDNI

&

Screen's newest glamour boy

SURESH

with many new faces.

KISHORI - KAMLA - SAROJ BORKER

GULAM RASOOL - HAROON - KATHANA

SANGER - MASTER AMRITLAL

Screen-play & Direction:

R. D. PAREENJA.

Songs & Dialogues: **Wali Sahib.**

Director of Music: **Tofail Faroqi.**

Scenario & Dialogues: **Shahid Latif, Khadim Mohydin.**

Photography. **P. ISAAC.**

Sound: **P. S. MISRA.**

Art Director: **Syed IMAM.**

Editor: **G. G. Mayekar.**

Production Manager: **S. Q. HUDA.**

★

Yet another picture bidding for Box-Office Honours on the merits of Screen-play, Dialogues, Songs & Music, and Technical Excellence and presenting all new faces.

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be composed in words sprung from the million hearths in India—so simple that even the unborn babes in the womb of Mother India may understand their national message. But that requires politicians with imagination and not with 'inner voices' and outer shrouds.

ISS PERIN HAVALDAR (Bombay)

What is meant by a "tom boy" and a "he-man"?

Tom boy is the girl with the itch of youth in constant search of a scratch. He-man is the man with enlarged monkey-glands.

ISS A. V. SAVITRI (Madras)

Can you describe the feelings of the following when ey read "filmindia": a young g rl of 12, a maiden of 18, married woman of 30 and an old widow of 60?

"filmindia" is so much glamour-food. The twelve-year old kid should be in a hurry to hop the next six years with hope in her heart and star photos in her scrap-book. The maiden should run to the mirror and ask herself, "Can I also?" The married dame looks wistfully back at the opportunity lost and stares at her husband as the chief culprit. The sixty-year knowing-one calls the film an evil because during her youth there was neither any film industry nor any stars. The first type from these is the friendly fan, the remaining three remain the hostile fans. All see motion pictures with or without will.

IANSUR MOJEZ (Simla)

Why don't the "Chand" brothers build up a film city ut of the fortune that "Kismet" has given them and name t after the film itself?

Kapurchand is a shrewd man. Under his protection the other two 'chands' also look shrewd. They step into the film business after the producer has struggled and given birth to a film. Very few make money in production. Fortunes start rolling after the 'baby' is born. The 'chand' brothers nurse the 'baby' produced by others.

C. BALAN (New Delhi)

Don't you think it is time we had films in this country depicting maternity welfare, child care etc?

What we actually need is films on birth control. In India, children grow even if they are dropped on the roads.

N. S. V. CHALAM (Bangalore)

In Pennsylvania, a new law has been enacted, by which winking at girls is a crime punishable by law. Is it not stupid?

If that is stupid, we have a similar penal law in India, under Section 509 of which, winking at a strange woman is an offence punishable with simple imprisonment upto one year or with fine or with both.

LOKUMAL D. (Karachi)

Suppose your pen is auctioned in public what could it fetch?

Not even the price of its nib. It doesn't write unless it is dipped every minute into my brain. It is the 'ink' that comes from the 'pot' which counts.

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IN HER VOICE
KANAN
WILL SING HER WAY
TO YOUR HEARTS
in

KANAN
in
Rajlaxmi

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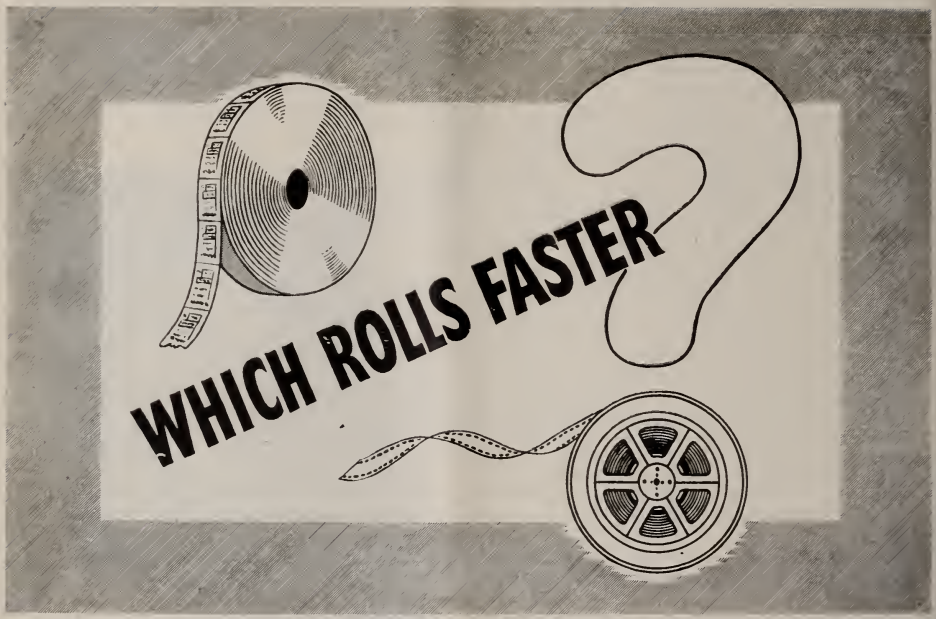

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JOHN G. SOANS (Bangalore)

Is Nalini Jaywant a spinster?

She is too youthful to be called a spinster but where have you been sleeping like Rip Van Winkle all these years, seeing that little Nalini is already on way to motherhood?

JAYANTILAL RATILAL BHATT (Kandivili)

The trade marks of Minerva Movietone and M.G.M show a lion. Then why is there such a difference in the products of the two companies?

The Minerva lion is a half-starved anaemic stuff while the M.G.M lion growls at you every time you see him. The first is a lion in a non-violent country, the second is a brute from the Atom land. There must be some difference between the two.

M. N. MISTRY (Karachi)

What are the feelings of a woman towards her illegitimate child?

To a woman no child is illegitimate unless it comes out of the womb of another woman. Inside the womb of a woman there are no man-made social laws. Everything is legitimate inside. It is only when the child opens its eyes and discovers a strange world of sinners and hypocrites, the world brands the little one as illegitimate before the little one proceeds to disrobe the world of its hypocrisy.

What do you feel when you see beauty with a beast?

Being four years with a beauty I have stopped feeling now.

K. KRISHNA (Dadar)

Excluding yourself who is the most hated person in the film industry?

After excluding me, they hate me again, and again and again, till they hate me last, and once again.

K. S. MANI (Bangalore)

Why is Ulhas becoming "fat, fatter and still fatter"?

He seems to be following Kardar with his "High, Higher and still Higher."

P. V. NAIR (Agra)

How is "Dr. Kotnis" progressing?

He is at present in Shantaram's maternity hospital and hopes to be delivered by the middle of March.

A. RAM (Bombay)

Don't the American film magazines give us an impression that all the film people in America are nice and attractive? Then why do you run down our people?

The American mags sell lies and make money. I tell the truth and remain poor. Which do you like?

SAVITRI DEVI SHUKLA (Cawnpore)

Where does a bad picture hit you?

On my stomach. After my bad review of it, its producer stops advertising in "filmindia." So, for my own sake, I always pray that our producers should produce good pictures.

K. SUBBAIAH (Bangalore)

What do girls talk about when they are alone?

They dream about impossible things that should happen to them. The things, however, avoid them and happen to others. And the girls grumble.

MD. SALAHUDDIN (Madras)

Do beauty and brains go together?

Sometimes and then hearts go Hiroshima.

PRITHVI PAUL SINGH (Lahore)

What are a man's duties towards a woman?

To love and to protect.

SISTER RACHEL (Poona)

Hasn't Devika Rani set a good example to our young Indian widows to get re-married and be happy instead of wasting time in worshipping the shoes of past happiness?

In Devika's action there is good hope and cheer for every widow. But Devika clung to the old shoes too long and when she suddenly stepped into the footprints of the future her admirers were shocked. Widows who don't deify the past should certainly marry In your town, famous for its widows, how many are willing to lose their freedom by re-marriage?

OM PARKASH (Lahore)

What is your honest opinion about Sohrab Modi?

A good man who seems hesitant about giving the right role to Mehtab.

S. TIBREWAL (Calcutta)

Do you think that our film industry can help in our fight for freedom?

Not in its present state of degeneration. Our

It is a mob scene of beggars from "Rehana," a Girdhar Bahar picture. If you find such beggars in the street, begging would become a national industry.

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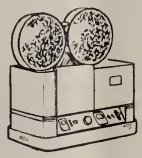

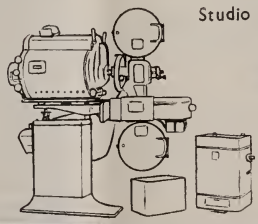

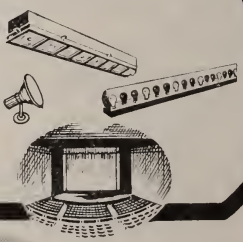

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film industry only helps to prove that the country is not worth fighting for.

MISS INDU SETHI (Karachi)

Being the director of "Gvalan" how do you feel when Sushila Rani talks love with the hero of the picture?

She speaks words written by me. The language of love cannot be second-hand. Were she to add a word of her own the story would reach a climax.

KAN NARAINDAS BHAG (Karachi)

Does sweet Nur Jehan give songs from her own mouth?

Yes, she spits them out herself.

MISS K. VANAJAXI (Manchenahalli)

What do you think the ambition of a young woman should be if she has a beautiful face, a sweet voice and good education?

If she has talent for acting she should join the screen.

BRIJ NARAIN SETH (Simla)

How does the rationing of cloth affect the film industry?

In Ranjit they use the same costumes in ten pictures.

D. N. KALA (Pilibhit)

Is there any hope for an ugly-looking person to shoot into stardom?

Where are the handsome ones among the stars we have already?

MISS UBAIDA BEGUM (Allahabad)

Have you ever suffered from insomnia?

Why should I, after honest criticism?

M. A. NANNOOH (Bombay)

A man who thinks he understands a woman is not a a very great thinker?

You mean a man who imagines?

A. NAJMUNNISA BEGUM (Melvisharam)

If love is "fire", marriage an "inferno," divorce "salvation" and second marriage "purgatorial expiation", what is polygamy?

Escapism.

Has any Hindu actress adopted a Muslim name as the Muslim actresses have done? What glamour is there in a Hindu name?

No Hindu actress has yet adopted a Muslim name, though many have Muslim lovers. Actresses assume names for business purposes and it is good business to take a name that represents the majority.

MISS REKHA KAZI (Santa Cruz)

What do you think when a child cries in the middle of a show?

In an Indian picture house I admire its protest against the stupidity of the parents in seeing rotten pictures. In foreign show houses I wonder why people expose their family secrets in public places.

L. NARAYANA RAO (Adoni)

Will you please name some sincere directors in the film industry?

The man who jumps straight into the eye is V. Shantaram. His sincerity of purpose is proverbial. After him come Mehboob, Shaukat Hussein, Bimal Roy, Nitin Bose, S. Mukherjee and quite a few others. From the rest, the majority, however, is composed of heartless scoundrels who bleed the producers and insult the philosophy of work.

I don't know why Ranjit Chief, Mr. Chandulal Shah, is producing rotten stuff nowadays.

The markets of the world, whatever the commodity, are divided into two parts: old and new. Like the proverbial Jew, Chandulal seems to have become a junk merchant. You can't build anything new with old material.

MISS KRISHNA BHAGWAT (Indore)

If every man runs after a beautiful girl what should an ugly lass do?

A woman is never so ugly as to be on the shelf all her life. Strangely enough, the ugly ducklings get married more quickly than the beautiful dolls. It is not an easy job to marry a beautiful girl. Apart from being expensive, marrying a beautiful girl is a severe responsibility, more so for a middle-class man who has to live in the midst of neighbours. Beauty in woman is a liability on man. Ugly women need not be disheartened because man primarily marries sex. Other considerations come later. Beauty is the luxury of the elite who can afford it.

D. NATARAJAN (Matunga)

Mr. Baburao Patel of "filmindia", tell me why you are not publishing photos of any female recruits so far?

Mr. D. Natarajan of Matunga, the cats are not stepping out.

R. U. QURESHI (Allahabad)

Who is the busiest man on earth?

The thinker.

A friend of mine calls you the second 'Raja Indra.'

Isn't that the fellow from heaven who is always shown in the company of a number of girls? I always wondered how he could be in heaven with that large crowd round him, seeing that you don't need more than one woman to go to heaven. It's lucky your friend didn't call me a second Pandit Indra. I congratulate myself on my escape.

C. MAHADEVAN (Bombay)

Is it quite essential for a film critic to be conversant with the language of the picture to judge its merits?

Absolutely. In the talkies, situations and sentiments are expressed with the help of words and it is essential that the critic should know the words and their beauty. That is why I ask others to review Bengali, Tamil and Telugu pictures.

M. V. ANNASAHEB (Belgaum)

What is the difference between a crushed flower and an abandoned woman?

A crushed flower has neither life nor perfume in it. An abandoned woman may still have both and therefore some hope for the future. One is a dead memory, the other is often a living reproach.

VENUS PICTURES PRESENT

Nalini (JAYAWANT)

JAGDISH SHETHI
KUSUM DESHPANDE
VASANT THENGDI
PARESH BANNERJI
KARAN DIWAN
BABY SHAKUNTALA
SUNALINI DEVI
SAROJ BORKAR
SAIYAD AHMED
AND OTHERS

PHIR BHI APNA HAI

Socio-Mythological

DIRECTED BY: **RAJA NENE** , MUSIC: **RAMCHANDRA PAL**

BASHIRUNNISA BEGAM (Melvisharam)

The 'filmindia' fans say you are a genius; some film stars say you are a mounte-bank; and one film critic says you are the greatest liar of the century; what do you say to these?

They are all right. All opinions are but reflections of one's own mind. There are many who call Mahatma Gandhi, the greatest living soul of the century, just another mounte-bank. I am happy at the thought that I interest people differently. That saves me from boredom.

P. M. SARMA (Bombay)

Which is more embarrassing: kissing a miss or missing a kiss and why?

Kissing a miss is sometimes embarrassing to the miss But missing a kiss is a crime

W. N. MANE (Benares)

Jai Hind! My wife is highly influenced by 'filmindia' Now she wants to become an actress. Much against my will she has sent applications to Prabhat and Bombay Talkies. If she goes leaving me alone to become an actress (merely a 'pross', nothing more) how am I to check her?

You are a man with a filthy mind This I state assuming that the word, 'pross' used by you means a prostitute What makes you say that a film actress who puts in 12 hours' hard work every day is a prostitute? You seem to be having a poor opinion of women as a community. The least I think is that you do not deserve to have a good woman as a wife. If your wife has talent for acting and capacity for hard work, there is no reason why she should not take up the film career. But to imagine that by doing so she is going to turn a prostitute overnight is neither giving her character nor betraying any character in yourself. If you have such a flimsy opinion of your wife's character, how do you expect other people to respect her?

M. N. LAL (New Delhi)

In which 'ism' do you believe?

Egotism.

V. R. THENGDI (Wardha)

Do you ever think of reducing the price of 'filmindia' to beat your competitors?

You tickle me with the question According to John Grierson, an outstanding authority in the world of films, I have only one competitor—"The Variety"—in New York, thousands of miles away. If people want the second best magazine in the world they have to pay for it. You can't get a good thing for nothing

Who is the happiest soul in a film studio?

If self importance is some criterion of happiness, the star, who sits with her face to the wall imagining that others are looking at her wall, should be the happiest.

K. R. NARAYANAN (Bangalore)

Why don't you try to become a sanyasi?

Being a sanyasi is a life punishment. Why should I be punished so severely in my forties? Remind me thirty years later and I shall let you know if it can be done then

ABDOOL KADER ADAM (Calcutta)

If Mahatma Gandhi and Mr Jinnah become producer and director respectively, what will happen?

They will produce "United India" starring 400 millions

MISS BIMLA R. LAL (Delhi)

If a girl loves one person but is engaged to another, what should she do?

Elope with the one she loves There is less risk in doing so.

I want to be a pen friend of an actor who is a good philosopher as well.

I don't know much about philosophy but in College Street, Matunga, Bombay, three gentleman-actors live. They are worthy of being pen friends of a good girl. Their names are Prithviraj Kapoor, Trilok Kapoor and P. Jairaj. Write to these boys and you won't have to repent.

K. T. DORESWAMY (Bangalore)

What are the uses and abuses of love?

The use of love is marriage and the abuse is divorce

What happens if you disobey your wife?

She respects you more.

VISHWA NATH SETH (Lahore)

Why is the 'eye' so prominent in poetry?

New comers are coming to the screen almost every day. Here is Chandni, a newcomer in "Sona Chandi" produced by New Bombay Theatres Ltd.

INDIA PICTURES

PRESENT

NEECHA NAGAR

PRODUCED BY

RASHID ANWAR

DIRECTED BY

CHETAN ANAND

The eye is the peephole of the soul and poets believe in writing soulful poetry

S. C. SIVANANJAPPA (Bangalore)

As yet, has any surgical operation in our films failed?

The films have failed, the 'operations' have always succeeded because they were done either on the heroes or the heroines.

How is that in almost every flop Chandramohan is present?

He is the main feature of the flops

H. RANGANATHAN (Bombay)

Can you reduce the price of "filmindia', in the light of the cessation of hostilities?

Who has ceased hostilities? I am still at war with you.

ABDUL SATTAR BAIG (Tenali)

Last night I saw a ferocious lion in my dream. What will happen to me?

You'll become a mouse to rewrite Aesop's fable

A. VIRUPAKSHAIAH (Cocanada)

Which is better: a kiss which fools you or a fool who kisses you?

There is not much to choose between the two as in either case you remain a fool.

S. R. SEN GUPTA (Lucknow)

How many stages are there in love?

Rash, temperature and death meaning meeting, courting and mating.

ABDUL KADAR (Kirkee)

Can a poor man ever marry a film actress? And if he marries, what will happen to him?

He will become rich but cease to be a man.

MISS SUDHA DESHPANDE (Poona)

My bro her is an athlete. Recently he saw "Umang". He wants to meet the director of "Umang" to claim back his 5 annas. Will you provide him with his address?

K M Multani, C/o Indian Motion Picture Producers' Association, Sandhurst Road, Bombay. It is not necessary for your brother to be an athlete to give Multani the count. Apart from "Umang" the old boy deserves a good whack for he has been talking a lot of nonsense recently.

What does your father think when he chances to see a photograph of Sushila Rani marching along with you?

He throws his chest out at the thought of the family traditions being so beautifully maintained.

PRITHI PAUL SINGH CHAWLA (Lahore)

For what purpose did God make man?

Either to worship him or to run him down but always to advertise Him as the Supreme Being! Man is the best advertisement of God's mistake.

K. U. KAMATH (Mangalore)

Do you sing?

Don't I? Hear me once and your ears will be singed.

A. A. MAKKAR (Karachi)

Why is it that Mehtab is getting younger as the years roll on?

Vitamin "S".

Why is it that Film Critic Abbas every time names his stories with 'nai' or 'naya' though the stories are the same old stuff?

It is the modern form of self-hypnosis practised by intellectuals.

S. D. SHARMA (Lahore)

"Love is a part of wisdom". Comment.

Wisdom for the onlooker.

CHANDRA PRABHA RAIZADI (Cawnpore)

The film industry is a field where only fools can survive. Do you agree with this?

No. It's a field in which what the fools sow, the wise ones reap.

C. P. DAMODARA KURUP (Calicut)

Can a brother and sister act as lovers?

They did in "Chhamia", where Para had her brother as the hero.

B. MUTHYALA RAO (Secunderabad)

Your theory that marriage is a mere convention compromises the sanctity of our social customs. Pray, how do you solemnise love?

By intense sincerity and absolute loyalty. Do you think that muttering priests can join human hearts?

J. N. BAHADUR (Benares)

Do you care for the opinions of the readers of "filmindia"?

I care more for their entertainment. When they buy "filmindia" I know their opinion.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail." The Editor's decision shall be absolutely final in awarding the prizes as follows: 1st Prize Rs. 25/- 2nd Prize Rs. 20/, 3rd Prize Rs. 15/-, 4th Prize Rs. 10/-, and 6 consolation prizes of Rs. 5/- each. The names of the prize-winners will be announced every month in "filmindia" and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR MARCH

1st prize Rs. 25/- to S. R. Sen Gupta (Lucknow); 2nd prize Rs. 20/- to K. T. Doreswamy (Bangalore); 3rd prize Rs. 15/ to Miss Sudha Deshpande (Poona); 4th prize Rs. 10/- to Lokumal D. (Karachi); and 6 consolation prizes of Rs. 5/- each to the following: to M. V. Annasaheb (Belgaum); Abdool Kader Adam (Calcutta); Miss Krishna Bhagwat (Indore); Miss A. V. Savitri (Madras); Miss Rekha Kazi (Santa Cruz), and Jayantilal R. Bhatt (Kandivili). Money Orders are being sent to all the prize winners.

SEE THE TUG OF WAR BETWEEN THESE TWO DAMSELS TO CAPTURE THEIR PRINCE CHARMING

FILMISTAN'S

SHIKARI

★ *STARRING* ★

ASHOK KUMAR ☆ VEERA ☆ PARO

Director : SAVAK VACHA

WATCH FOR—

SAFAR

Starring : SHOBHA & KANU ROY

Director : B. MITRA

AND

PRODUCTION No. 5

To Be Produced By : ASHOK KUMAR

AND

LOKAMANYA TILAK

AT HOME AND ABROAD

FLYING ACTRESS

Film-actress .Durga Khote (Mrs. Rashid) is reported to have purchased a small plane at Calcutta, which will be piloted by her husband Flight-Lieutenant Rashid who will carry his actress-wife from one film centre to another. And now old Durga can accept film contracts all over India.

AT LAST

Miss Madhuri, the well-known Anglo-Indian film artiste working in "Gvalan", the Baburao Patel production, married Mr. Larrimar Venay of Poona in the last week of December. Larrimar and Madhuri (Beryl Classen) have been in love for years and their union was over-due. The wedding relieved the anxiety of many close friends of the family.

ATOMIC LOVE

The Atom Bomb has begun its disastrous career to provide love themes to motion picture producers. Marcel Pagnol, the French dramatist and film magnate, is making a film about the Atom Bomb and calling it "The Birth of Love". In this film Pagnol hopes to condemn the intellectual evolution of man and advises his return to the primitive herd life. He calls his story a human theme but the photoplay behind the theme seems to be a very much muddled affair.

LOVE BOMBS

Not to be outdone by this Frenchman, Hollywood producers are scratching their brains to connect the destructive Atom Bomb with some human themes. Sam Marx is already thinking loudly about producing "The Beginning of the End" for M.G.M., a human story in which he hopes to show the strained circumstances under which the bomb makers lived. Their wives and their home life will, of course, be shown to give the Hollywood folks sufficient human drama to sell the pictures. Three other producers are also reported to be thinking on the same lines and we are soon promised a lot of explosive love in atoms.

LEO'S SAVINGS

Hollywood is a funny place. Every one who knows how to behave well before the cameras gets paid there and paid well. The latest news is about an African lion who has saved up Rs. 130,000/- in cash and not bought War-Bonds. (The pretty stars, who sold the Bonds, couldn't probably flirt with Leo effectively). Leo African charges Rs. 300/- for a day's work in any studio and for the amount behaves correctly before the spotlights and the cameras and obliges by "mauling" the film hero or "killing" the villain according to the director's orders.

And in India, we have 400 million starving "lions" without even the strength to yawn.

NEW TERROR

Mahindranath Mukherjee, a citizen of Calcutta, was given Rs. 5450/- as damages by Justice Khondkar of the Calcutta High Court because two and half years back Citizen Mukherjee received a rude thump from a wooden sky-sign decorating the Rupali Cinema belonging to Mathuradas Chaturbhuj.

Citizen Mukherjee got a nasty cut on the head which landed him in the High Court and inspired the learned judge to say, "If the present lot of the pedestrians in Calcutta is to be aggravated by danger from the falling of articles attached to licensed sky-signs in such a way that monsoon gust will blow them into the streets, then a new terror will be added to life."

That publicity poster cost the exhibitor Rs. 5450/- apart from case costs.

INCORRECT

A number of film mags have published the news that Mr. Baburao Patel and Miss Sushila Rani got married on the 26th January 1946, the Independence Day. Interviewed about this Mr. Baburao Patel said, "The news is incorrect. No one would like to lose his freedom on the Independence Day."

FOURTH DAUGHTER

Producer-director Abdul Rashid Kardar seems to be as prolific at home as at the studios. Keeping pace with her husband's film production, Mrs. Kardar has introduced a new-comer into the world, a sweet little daughter, the fourth in series. Kardar is wondering where the boys are being sent.

AN ORDEAL

The Government of India seem to have done a bad turn to theatre-magnate Keki Modi by conferring on him the Order of the British Empire. Friends have given him so many parties during the last two months that the Order has become an Ordeal of the British Empire. And they say that in this Congress Raj, British titles are not popular.

It must have been the milk in Brindaban that added weight to Kanan's personality in "Krishna Leela," a costume picture of Lakhmidas Anand.

GEORGE ARLISS

We regret to report the death of George Arliss on February 5th at the age of 77 in London.

'G.A ' was an institution on the English stage and screen. Born on the 10th of April, 1868, Arliss first appeared in the West End at Terry's Theatre in 1890. Since then his histrionic work on the stage and screen is a history of British stage art. In 1920 'G. A.' went to Hollywood and featured in some well-known pictures like "Disraeli", "The Last Gentleman" and "The House Of Rothschild." With the rest of the world "filmindia" mourns the loss of a great artiste.

DIVIDE AND RULE?

"Besides entertainment, education and social uplift should be the guiding lights of a producer. Films, if handled well, can go a long way in uplifting a derelict nation", thus observed Nawab Sir Liaqat Hyat Khan, the Pakistan town-crier when interviewed recently. He, however, forgot to talk about the guiding lights of the politicians for a derelict nation.

TRAIL OF BROKEN HEARTS

There were more heart breaks in Hollywood in 1945 than there was bloodshed in the different battlefields of the world. Hundreds of marriages are reported to have gone all wrong and divorces became the stormy feature of the film capital of the United States. Some of the well-boosted teams which drifted apart are: Constance Bennett and Gilbert Roland; Barbara Hutton and Cary Grant; Jennifer Jones and Robert Walker; Jobyna Ralston and Richard Arlen; Estelle Taylor and Paul Small; Ella Raines and William Trout; James Hilton and Galina Hilton; Hattie McDaniel and James Lloyd Crawford; Alice Joyce and Producer Clarence Brown; Dale Evans and Robert Dala Butts.

Recruit Raj K. Kitchlu of 51 Babar Road, New Delhi, comes from the famous Kitchlu family. An educated young man of 25, he wants to join the film industry.

SKATING OUT OF WEDLOCK

The year 1946 seems to have begun with the divorce suit filed by Sonja Henie to skate away from her millionaire husband Daniel R. Topping of New York. The boy is accused of skating too far away from the little bride who had fallen in love in July 1940. Topping is reported to have told Sonja, "to go her own way and he would go his." So she has gone to the divorce court and will now come out skating with freedom.

JUST BULLSHIT

D. R. D. Wadia, that Indian producer with abnormally protuberant eyes (some call them stupid) seems to have talked a lot of nonsense when in America. Cholly Knickerbocker of the "New York Journal-American" describes him as "The David Selznick of India in town looking for a star for his Indian pictures" and calls him a major producer of the Hindu film industry." This "major" has only produced one picture "Ishara" himself and gave his license to someone else to produce another and searches for a star in Hollywood knowing well that pin-up girls can't speak Hindustani. Perhaps D. R. D. was baiting the star for himself.

Continues Knickerbocker, "Wadia's main problem is getting stars, for Indian gals still have a very Victorian notion about the stage and consider acting in the movies only one step above street walking. They refuse to be tempted by the most lucrative offers."

If what Cholly says is right D.R.D has been slinging a lot of bullshit to get a break in America. The Indian film industry has more educated girls than Hollywood can claim.

BELIEVE IT OR NOT

The British film industry now ranks among the top British export industries. Films were exported during 1945 worth over £1,000,000 against the 1944 figure of £100,000 and the 1943 figure of £10,000.

During 1946 British film makers hope to retaliate somewhat for the masses of pictures flooded into Britain from Hollywood. Twenty of Britain's best pictures, incuding the £1,000,000 "Caesar and Cleopatra" will be shown in the United States. From America, the cream of British pictures will invade other markets including Mexico and South America, hitherto closed to British producers.

Kanan becomes the Belle of Araby in "Arabian Nights".

CONGRATS, EZRA

What that much-boosted Director V. Shantaram could not attain Producer Ezra Mir of the Information Films Of India seems to have achieved. His documentary film "Tree of Wealth", directed by Bhasker Rao and photographed by Rustom Master, has been accepted by the United States Academy of Motion Pictures for screening before the Committee that will ultimately judge the Annual Awards. To secure a preference out of a hundred and odd documentary films submitted by the United States for the primary selection, is itself a great distinction for the Indian film "Tree of Wealth" deals with the story of the Cocoanut Palm and its various uses. It is one of the very few beau-

Saigal acts the title role in "Omar Khayyam" produced by Mohan Sinha.

tifully produced subjects by the I. F. I Congratulations to the modest Ezra Mir.

REHEARSING WIFE-MURDER

Up on the heights of his hill-top home in Beverly Hills that silver-haired Jewish comedian, Charlie Chaplin, is reported to have completed the story of Bluebeard. the French Specialist among wife-murderers.

Charlie is reported to have made a funny story out of this grim theme and is expected to go on the sets sometime in April.

ALL MOONSHINE

If what American Dean Jagger says is true, the menace of the British Film Magnate Arthur Rank is all tall talk.

According to Jagger, only 25% of the studios are operating in England. The rest are used as godowns for food stuffs. Jagger says, "The studios that are working can offer no serious threat to Hollywood. Rather than compete, the English are trying to co-operate and learn from our industry They realise that American comedy films are terrifically popular in the British Isles whereas British brand of humour does not click here at all. They are busy trying to adjust that situation." We always thought so.

HIS LAST ACT

From Laguna Beach, California, comes the sad news of the death of George J (Slim) Summerville, American film comedian and director at the age of 54. He worked in films for over 30 years In 1938, he gave his 627-h film performance in "Winner Takes All."

NOT A DHOBIE GHAT

Mr. D B Divekar, Technical Chief of the Bombay Film Laboratory, has big post-war plans which will essentially benefit the film industry in South India. Mr. Divekar is establishing a modern processing plant at Madras, both with quality and quantity output, sufficient to satisfy all the requirements of the South Indian film industry. The new lab will be called Consolidated Film Laboratories and will cost over 10 lakhs in construction.

BRITISH APPRECIATION

"Convey my congratulations to the director of "Vikramaditya" and Prakash Pictures," said Mr. Sorensen, a member of the Parliamentary Delegation expressing his appreciation, "for the excellent production depicting the historical background of 2000 years ago." Mr. Sorensen saw the picture in Madras.

WEDDING BELLS

On Friday, 1st February, at the Albless Baug, snuff-using, modest Keki Mistry, well-known camera-artist of the Central Studios, promised to love and protect Miss Banoo Jamooji as his partner of life in the presence of a crowd of distinguished film personalities. We wish them both all happiness and many smart little Kekis and Banoos.

IN LOVING MEMORY

To commemorate the affectionate memory of his dear wife, the late Kamla Chatterjee, Director Kedar Sharma has christened his new picture, "Neel Kamal." We hope Kedar gives his loving wife a better deal now at least than when she lived through "Dhanna Bhagat" and "Vish Kanya". Little Kamla always deserved a better deal.

FAMILY WEDDINGS

Bette Davis, 37 married William Grant Sherry, a Laguna Beach artist, 8 years her junior, during her holiday trip. The marriage mosquito bit Bette's mother first who hooked in Robert Woodberry Palmer just a week before Bette went that way.

BE WARNED

Writing in "Film Review" a recent publication written by F. Maurice Speed, Darryl F. Zanuck, Vice-President of the Twentieth Century-Fox of America, says, "To meet the expanded demand for films, the major producers in time must logically come closer to their patrons. In so doing, they will be following the example of other large industries whose business is of world-wide scope. I can well visualize the day when the major film companies will have plants in India and China, in Latin America and in other lands where movies have become a part of the daily life of the people. This, I am sure, will make for better pictures in that they will be more authentic and therefore appeal more readily to the people in the countries where they are produced."

So this influential Jew has India on his brain.

ON OUR SOIL

Mr. Thorold Dickinson, director of "Two Cities Films", accompanied by Mrs. Dickinson and Mr. Joyce Cary, novelist and author, are already in India on behalf of the

Recruit Mumtaz from the Office of Assist. Contr. Gen. of Civil Supplies, The Mall, Lahore, is educated, 23, 5' 9", speaks well and thinks he can act.

Mubarak seems to be in a devilish hurry in "Soni Mahiwal," a costume story of Jayant Productions.

British film-magnate, Mr. Arthur Rank, for a twelve-week study tour of conditions in India.

They are looking out for "business" in India on behalf of their British interests.

NEW INVASION

Walt Disney's colour cartoons will soon speak in Hindustani and if necessary in other Indian languages and make the vast Indian masses contribute their bit to the Disney fortune.

The story of "Bambi" will be the first to be turned from English into Hindustani under the direction of Mr. John Cutting, of Disney Studios, who will arrive in India in early May.

From June onwards Indian masses may keep their nickels ready to drop them into the Disney savings bank.

11 MINUTES OF BOREDOM

The Government of India is slowly returning to normal commonsense. The order, compelling all exhibitors to show a minimum of 2000 feet of I. F. I nonsense under the pretence of educational propaganda, has been revised and from 15th March onwards only a 1000 feet will be the compulsory limit.

That is 11 minutes of official boredom still.

FILMS AND SPORT

People of the Indian film industry seem to be very much in the news these days in the racing field. Two prominent film personalities, Sardar Chandulal Shah and Editor Baburao Patel, own several race horses which win popular races at regular intervals. During the month the Sardar won the Indian Derby, the most coveted trophy on the Indian turf, with his beautiful filly, "Chakori" while Editor Baburao Patel won the Gulamhussein Essaji Cup with his well-bred colt, "Filmindia".

FOREIGN COMPETITION

The statistics of foreign releases in Bombay during the year 1945 should help to prove the formidable competition which the Indian film industry has to meet in years to come.

Though the Indian film industry was asked to go through a period of scarcity during war resulting in a very much restricted production programme, as many as 189 foreign productions were released in Bombay during 1945, despite a lot of wailing over transport difficulties ind lack of shipping space. Of these 189, 165 were American, 22 British and 2 Russian films. Of the 34 technicolour films shown 30 were American and 4 were British. The popularity of colour pictures stands proved by the fact that all these technicolour pictures enjoyed huge box-office success in Bombay.

Beautiful outdoors seem to be a feature of "Namak" a social story of Azad Productions featuring Dulari.

RAJ RANI—

A newcomer to the screen, this artiste will be soon seen in "Mahiya", a Punjabi picture, Produced by Kahan Art Productions and directed by Mr. K. L. Kahan.

It's the brand

WITH

Mighty Motion

1945 Sha

GHULAMI ... *Directed by Mohan Wadhwani.*
A patriotic song of a suffering nation.
NOW creating box-office history all over the country.

MEERABAI ... *Directed by W. Z. Ahmed*
The heart-rending biography of the Saint, poetess & Martyr of Mewar

PRITHVIRAJ SANYUKTA ... *Directed by Najm Naqvi.*
The soul-stirring romance of medieval India
Now ready for release.

LIFE OF SHRI KRISHNA BHAGWAN ...
Directed by W. Z. Ahmed.
The greatest picture ever made.

STUDIOS:– Sha

that counts!

MARCH OF EVENTS

OME

ctures From

nar 1946

RANGILA RAJASTHAN *Directed by Bharat Vyas.*
A colourful tale of romantic Rajasthan.

ANDHER NAGRI .. *Directed by Masud Parvez.*
A satirical comedy of rare merit.

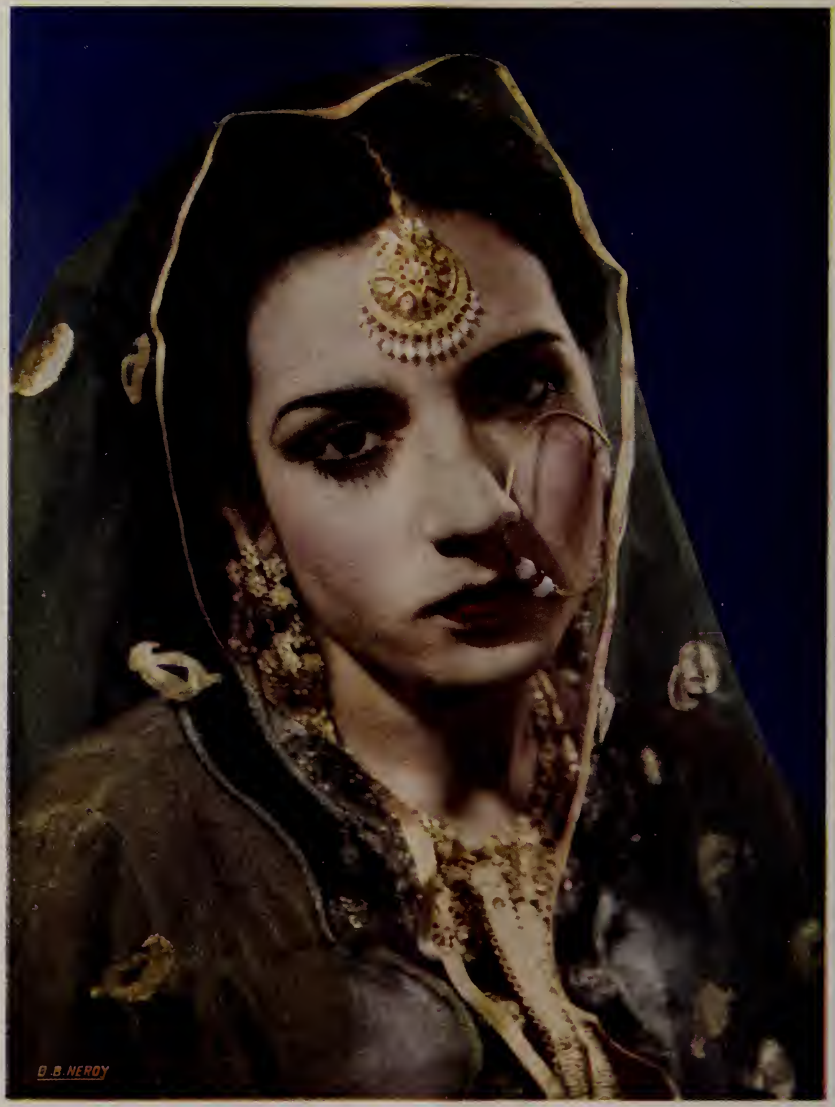
DO KINARE ... *Directed by Mohan Wadhwani.*
A highly emotional drama

RIM-JHIM ... *Directed by Najam Naqvi.*
An exquisite musical comedy

AND

Production Nos. 12, 13 & 14 ... Directed by W. Z. Ahmed.

et Road, POONA.



NAJMA—

She is another newcomer to the screen. She will be seen in "Haqdar" a Muslim social story of Dugal Pictures, directed by Mr. Rafiq Razvi.

Charolia
&
Desai
Present

SHIKARPURI

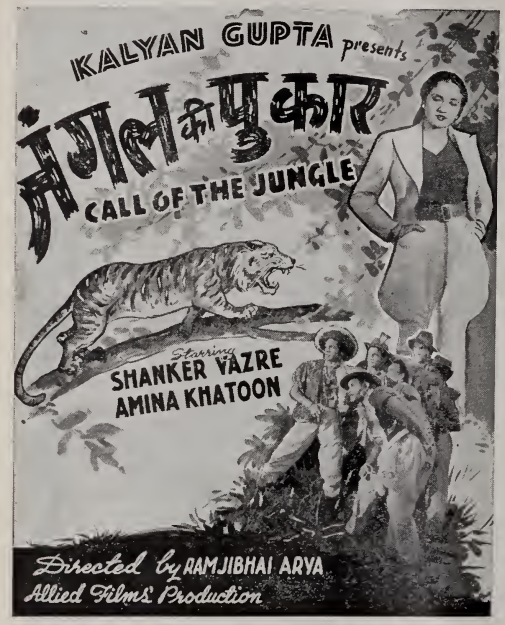
Directed By:-
A. SHAH

For further particulars:-

VENUS PICTURES

JYOTI STUDIOS, KENNEDY BRIDGE,
BOMBAY 7.

Allied Pictures' & Kalyan Gupta's alluring



Which will open a new chapter in the history of Indian Film Industry. A picture for the classes and the masses.

Cast:-

Shankar Vazare,

Amina Khatoon & others.

DIRECTED BY:- **RAMJI ARYA.**

World rights controlled by

M|s. SURESH FINANCE CORPORATION.

381, Vithalbhai Patel Road,
BOMBAY 4.

जादुई रतन

This is "Jadui Ratan"

and film-ratan too !

Cast:-

S. BHAGWAN, Miss USHA & OTHERS.

Directed by - **K. P. BHAVE.**

(Success Guaranteed by the Producers-Guaranteed Pictures'.)

"JUNGLE HERO"

for jest and joy

With

Stunt-King JOHN COWAS & others.

For territorial rights contact:-

M|s. VICTORY FILM EXCHANGE,

Ahmed Chambers, (Third floor,) Lamington Road,
BOMBAY 4.

OUR REVIEW

"Hamara Sansar" Presents Age-old Reactionary Drama

Prakash's Technical Work Shows Improvement

For the umpteenth time "Hamara Sansar" presents the same old story of Indian family life with its petty quarrels and petty jealousies leading to the usual emotional climax of personal sacrifices for family unity. The pattern of this story is the very same which we have seen in numerous pictures in the past. The story portrays the eternal struggle of the Hindu family to maintain unity within its ranks by suppressing individuality of its members. As is usual with such stories, the women in the picture play the key-parts and create a number of synthetic situations which contribute to push the story further sequence by sequence. Our champion writer, Mohanlal Dave, must have given at least 50 such stories during his unenterprising long career and has taught the audience in general to anticipate the situations in such plots long before they are unfolded on the screen.

"Hamara Sansar" therefore becomes a tiresome experience because it presents a very familiar story which has been seen by the people over and over again from year to year. In fact, "Hamara Sansar" is only a slight improvement over "Aina", a picture produced by D. R. D. Productions.

HAMARA SANSAR

Producers: Prakash Pictures
Language: Hindustani
Story & Dialogue: Pt. Girish
Songs: Ramesh Gupta
Photography: Yusuf Mulji
Sound Recording: L. J. Bhatt
Music: Gobindram
Cast: Jeevan, Ranjana, Umakant, Rajkumari Shukla, Sumati Gupte and Jillobai.
Released At: Capitol, Bombay.
Date of Release: 7th December 1945.

Directed By:
SHANTI KUMAR

The Same Old Story

It is the same old yarn in which Munshi Deendayal, a struggling clerk dies suddenly leaving behind four sons and a widow. Though his death is supposed to be sudden, everyone practically expects it because the writer tells you before Deendayal starts on his home journey on the cycle that the old man had a weak eye-sight and would not be able to see properly in the dark hours of the evening. Immediately after giving this information, Deendayal obliges us by meeting with an accident and without wasting further time dies quickly with equal generosity of mind.

Now we are shown the usual love of the mother in bringing up her four sons and keeping them together with her usual motherly sacrifices. Excepting one, all are married when we see the second phase of the story. Kailash, the eldest son, has a shrewish wife while Shambhoo, the second son, has a jealous one. And to Dinesh, the third son, is given the usual angel who incidentally becomes the heroine of the story. The last son is shown as a good-hearted vagabond.

With this set-up it is not difficult to imagine that good-natured Kailash is making all the sacrifices for the family by towing his brothers tactfully through the troubled waters of life. Kailash's wife keeps the story moving by her shrewish outbursts from time to time till things become hot for everyone.

We are told that Dinesh, the hero, is being educated as a doctor in the city by all the brothers contributing for this education. Dinesh, inspite of his being married to Shanti, a lovable girl, gets interested in Alka, a co-student of his in the city. Alka and Dinesh talk of love till they pass their doctor's examination. When Dinesh returns to his village he finds his wife peculiarly unsophisticated and rustic and, egged on by his love for Alka, is soon dissatisfied with his lot as a married man. Very soon, on some flimsy excuse, a quarrel takes place and Dinesh leaves for the city for good leaving his wife behind in charge of the family. In the city Dinesh meets Alka and picks up the thread of his romance from where he had left. Alka does not know that Dinesh is a married man and she nurses dreams about Dinesh becoming her future husband. Very soon the story gets a socialistic touch and Alka leaves for village work to relieve the poor from an epidemic. Dinesh has, in the meanwhile, invented a miracle-remedy for eye afflictions. As is anticipated at this stage, Alka meets

A tense moment from "Hai Jani" produced by Hilal Film Corporation.

Dancing and Singing Melodrama is on its way!

GIRDHAR BAHAR PRODUCTIONS'

REHANA

Starring:

MANORAMA, SALIMRAZA, PRAN, ROOFY
RAMESH, MAJNU, LEELA, FARIDA,
BEGUM PARVEEN, ASHA.

Music: **Qader Faridi.** Direction: **HARBANS.**

A sentimental photoplay of a Beggar Girl who revolutionised the life of a King and brought new light to him.

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LAHORE.

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DELHI.

South:
Dominion Films Ltd.
SECUNDERABAD.

Bengal:
Central Film Circuit,
CALCUTTA.

Overseas: M. B. Billimoria & Sons, Bombay.

For Bombay & C.P.C.I. territories apply:

GIRDHAR BAHAR PRODUCTIONS,
Tinwalla Building, Tribhuvan Road,
BOMBAY 4.

Dinesh's mother and Dinesh's eye remedy is also called into use very soon.

In the village, Shambhoo, the second brother, has in the meanwhile set away from the family after the usual quarrel between women. But his separate quarters soon catch fire and Kailash, the Dharmaraj of the family, rushes to his rescue and in doing so loses his eye-sight. The final climax is soon reached in which Dinesh comes with his miracle-remedy to restore the eye-sight of Kailash, Alka meets with a motor accident and dies in a generous spirit to remove herself from the way of the heroine, the brothers reassemble and the old love sprouts again to restore family unity and harmony. There is not a single situation new in the story from the beginning to the end and right from the first foot anyone with a little imagination could have written the story backwards if required to do so.

This girl, Nur Jehan, has given an excellent performance in "Zeenat" produced by Shiraz Ali Hakim.

Shanta is saying it with flowers, in spite of that sullen look in "Subhadra" a Profulla picture.

Good Production Values

It seems that with the acquisition of Yusuf Mulji the technical work of Prakash Pictures has improved. The photography of this picture is distinctly superior to any given before by these producers. With the exception of one close-up of Sumati Gupte in the room of Umakant in the city which close-up is spoilt because of foot lighting given on the face the rest of the photographic work in the picture is very pleasing and appropriate. In harmony with the photography even the sound recording seems to have been done carefully by Mr. L. J. Bhatt. The dialogues of the picture, though centering round familiar situations, are pretty forcefully written but the same can not be said of the songs which are at best tiresome compositions. The Urdu gazal in the mouth of the village heroine sounds like a strange piece of sophistication. The music is not much by itself though a couple of tunes can become popular. Shanti Dave who has now become Shanti Kumar by some strange process has directed the picture suitably, maintaining a good unity between the drama and its development.

Jeevan Impresses

From the players Jeevan gives the best performance firstly as the older Munshiji and subsequently as Kailash, the eldest son of the dead man. His is a very sincere portrayal of the role which carries a lot of sympathy from the beginning to the end. Jeevan speaks his dialogues almost perfectly and the only person who competes with him in this respect is Rajkumari Shukla. Rajkumari Shukla, who is a versatile artiste, plays her usual shrewish role with her usual melodramatic flair. In doing so she provides both comedy and drama in the role of the badi-bahu. Umakant as Dinesh, the hero, gives his usual awful performance without much emotion or expression, while Ranjana in the role of the heroine makes a very poor show rubbing in the impression that she can't act. This woman has deteriorated a lot in her looks and her eyes nowadays radiate a blank and stupid expression. Sumati Gupte, the other girl in the picture, looks anaemic at best and gives a very weak portrayal of a role which was at once sympathetic and polished. This girl, moreover, makes very ugly mouth formations while speaking and her dialogues sound Maharashtrian at best. The veteran Jilloobai radiates her usual sour expression and delivers her dialogues in a melodramatic manner. The rest in the picture hardly do anything of importance.

In fine, "Hamara Sansar," though not such a bad time-killer, is hardly a picture for intellectuals. The main defect with this picture is its theme which has been overplayed for screen purposes.

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As fresh as flower

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P. R. PRODUCTIONS

ARABIAN NIGHTS

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NIREN LAHIRI

WITH **NAWAB • MOLINA**
RABIN MAZUMDAR • SUNDER
DEBI MUKHERJI • HIRALAL

Music
KAMAL DASGUPTA

INDIA PHOTO CO.

FOR PARTICULARS CONTACT:
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OUR REVIEW

Dramatic Values Sustain Audience Interest In 'Rattan'

Gulab, Rajkumari And Badri Prasad Entertain

"Rattan", the maiden attempt of Jamuna Productions, has proved a very successful box-office production all over the country. After seeing the clumsy production values as presented in the picture, we are led to believe that the producers themselves could not have planned for such a roaring success which "Rattan" has had actually. Other producers are now running about the town asking one another why "Rattan' is running so well. With their usual escapism to explain their own deficiencies, they are quickly spreading the impression that the music of "Rattan" is the main attraction of the picture. We regret to say that it is not so because Rattan's music is just common viewed from the musical angle and bar one popular tune is hardly such as to become the main reason of its success.

The secret of this picture's success lies in its dramatic story which has, through accident or design, become an excellent motion picture subject. In its essence 'Rattan' presents the ancient love triangle with the usual Laila-Majnu intensity of romance.

"RATTAN"

Produced By: Jamuna Productions.
Language: Hindustani
Story: R. S. Chowdhary
Screenplay, Dialogues & Songs: Madhok
Music: Naushad
Cast: Rajkumari Shukla, Badri Prasad, Gulab, Suvarnalata, Wasti, Karan Dewan and Manju.
Released At: Imperial, Bombay.
Date of Release: 11th January 1946

Directed By:
M. SADIQ

And the story ends tragically in the last reel without even giving a warning to the spectators. But before this highly tragic ending we find numerous situations worked out with humour and entertainment keeping the pathetic bedrock apparent in the theme throughout. If you forget some clumsy moments "Rattan" is easily the best motion picture story given by Madhok so far. It is therefore the screen story of the picture which is drawing millions all over the country —and not the music.

Kanan becomes a singing Radha in "Krishna Leela" a picture of Lakhmidas Anand.

"Bairam Khan," a historical subject produced by Standard Pictures, promises to be spectacular entertainment.

FAMILIAR HOTCH-POTCH

The story is the usual familiar hotch-potch of romance. Gowri, the village girl, the daughter of a Kshatriya widow, and Govind the village boy, the son of a village Bania, have played together since childhood and fall in love with each other when they grow. Belonging to different communities they can not marry and Gowri is soon married away to a city elder while Govind decides to pine away.

The city elder who is a journalist repents at the union after seeing his young wife and after reflecting over the difference between their ages. The story writer gives this character a conscience but does not worry about explaining his negligence in not meet-

ing his bride-to-be previous to the marriage. We are told that the marriage is arranged by the old women of both sides and the bride and the bridegroom are both unwilling victims of the well-intended machinations of the old fossils.

Gowri comes to town to live with her husband who can not pick enough moral courage to consummate his marriage with the girl. Govind lives in the village and starts pining and singing. A year passes by and Gowri and Govind meet again and old flames of love are rekindled with a new fury.

The climax is soon reached in which Govind lives in the forest, away from his home, feeding himself on love and gradually stepping out of this sordid world. Ultimately when Gowri meets Govind, he soon dies in her arms and gives her an opportunity to lay down her own life in his memory. It ends in the traditional fashion of our Lailas and Shirins.

This is the main story of the hero and the heroine and their romance. But the beauty of the story is not in these characters. The writer has introduced three good characters: first two in the parents of Govind and the third one in the Bhabi of the bridegroom. These roles are played by Badri Prasad, Rajkumari Shukla and Gulab respectively. And together they give to the picture the continuous giggle which contributes substantially to the entertainment in "Rattan".

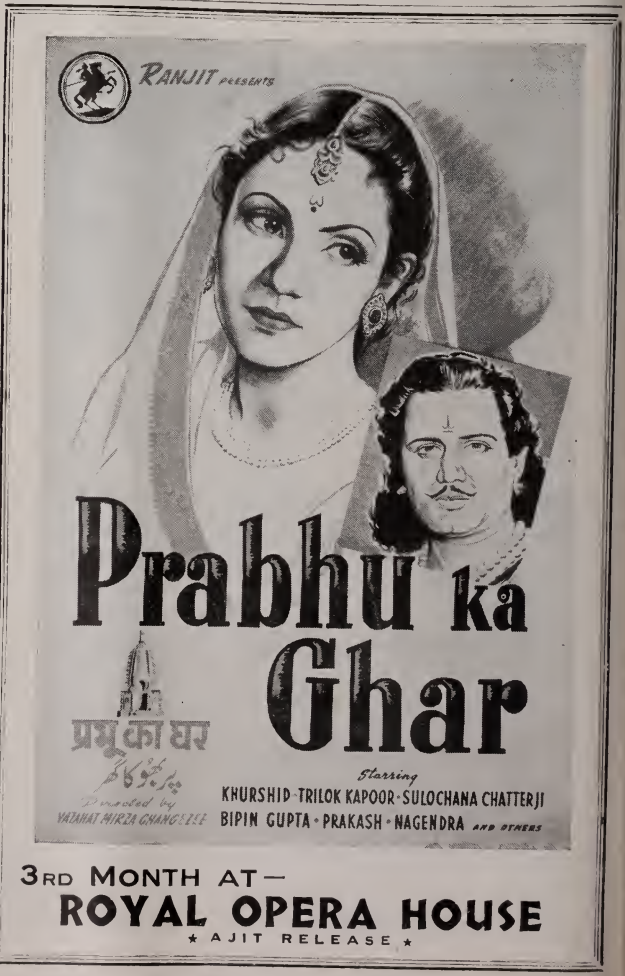
POOR PRODUCTION VALUES

As a motion picture "Rattan" is a clumsy attempt. The photography is erratic and so is the sound. The picture has two attractive tunes which are at best a rehash of old familiar tunes. The song composition of Madhok is, as usual silly, senseless and wrong at many places. It is lucky for Madhok that our masses, who see our motion pictures mainly, are illiterate and uneducated. Madhok's compositions would not be tolerated for a minute before educated audiences. At some spots Madhok has given pretty smart dialogues but otherwise they are common. The technical framing of the picture is rather poor and the direction is not at all smooth or polished. Sadiq has not been able to improve on his work in "Namaste". On the contrary, he has gone back a bit.

SIDE CHARACTERS SHINE

From the players, the three side roles played by Badri Prasad, Rajkumari and Gulab stand out effectively. All these three artistes have roles which fit their types beautifully and they give excellent performances throughout the picture. The hero and the heroine—Karan Dewan and Suvarnalata—fail miserably. Karan Dewan has not yet acted on the screen and he was not expected to do so now, but Suvarnalata, who has been a pretty good artiste, somehow forgets to act in this picture. She looks ugly and emaciated and gives a very indifferent performance. Wasti, in the role of the elderly journalist, remains crude as usual and shouts his dialogues in a stagy manner for no rhyme or reason. From the rest in the picture Chandabai, as a village woman, speaks beautifully.

All done and said, "Rattan" is a picture which has been patronized by the masses, and though it has nothing new to tell it is not at all a bad entertainment.



OUR REVIEW

"Chand Chakori" Provides A Headache

Ranjit Picture Proves Intensely Boring

This is a Kidar Sharma picture and that alone should scare the people away. By now Director Kidar Sharma has acquired an unenviable reputation for giving a series of flops. "Chand Chakori" is one more in this series.

It is strange that the Ranjit Movietone continue with their suicidal experiments at the hands of Director Kidar Sharma. Sardar Chandulal, the Ranjit Chief, must be loving Kidar Sharma more than his own son to give this educated man a new opportunity every time to produce just another flop. We appreciate Sardar Chandulal's sentiment for Kidar Sharma but we wonder why the people at large should be made victims of this high-flown personal sentiment.

We have always been under the impression that Sardar Chandulal Shah is an intellectual person and this impression has been supported by umpteen evidence in the past. But if this method of motion picture production is to continue in Ranjit we shall have to hurriedly revise our opinion about the intellectual attainments of the old producer. What is the special wisdom in cutting one's nose to spite the neighbour? This is, unfortunately, what is exactly happening in the Ranjit—Kidar Sharma teamwork of motion picture production.

SILLY STORY

"Chand Chakori" is a stupid story. It is surprising that an alert intellectual like Chandulal should have permitted this story to be produced. Even if doped by morphia Chandulal's intellectual calibre should have screamed in protest against this subject. The story is so thin that even a blind man can walk through it. It is a nursery tale of two street persons. There is a beggar girl called Chakori who meets a flute maker called Birju. They fall in love with each other at first sight and then start singing all over the town. Chakori is the ward of Madari, a one-eyed juggler, who loves her and who wants her for himself. Birju makes flutes and sends Chakori to sell them. She sells them with the help of Bhagwan, an erratic philosopher and brings the dough home. Madari becomes jealous and taking advantage of a flimsy opportunity manages to send Birju to jail for three months During Birju's absence Chakori pines and wails. After his release, however, they miss each other and a thin misunderstanding creeps between them. Time passes and we see Chakori becoming prima donna on the stage in the assumed name of Neelam. It is now time for the hero and the heroine to meet and they do meet with Chakori at the height of her fame and Birju in the saddest depths of his love. The usual differences arise now and there is usual give and take in which the hero misunderstands the heroine but at the end it is all cleared to provide sunshine to them.

"CHAND CHAKORI"

Producers: Ranjit Movietone
Language: Hindustani
Dialogues: Kidar Sharma
Songs: Pandit Indra & Wali
Photography: B. M. Naresh
Sound Recording: Thakorbhai Patel.
Music By: Bulo C. Rani.
Cast: Mumtaz Shanti, Surendra
Released At: Lamington, Bombay.
Date of Release: 4th January 1946.

Directed By:
KIDAR SHARMA

The story is a very tame affair of two persons and ends more tamely. It lacks atmosphere and one gets fed up seeing the long-nosed Surendra and the egg-faced Mumtaz Shanti on the screen every two minutes. These two artistes keep on taking their turns to bore the audience.

NOT BAD TECHNICALLY

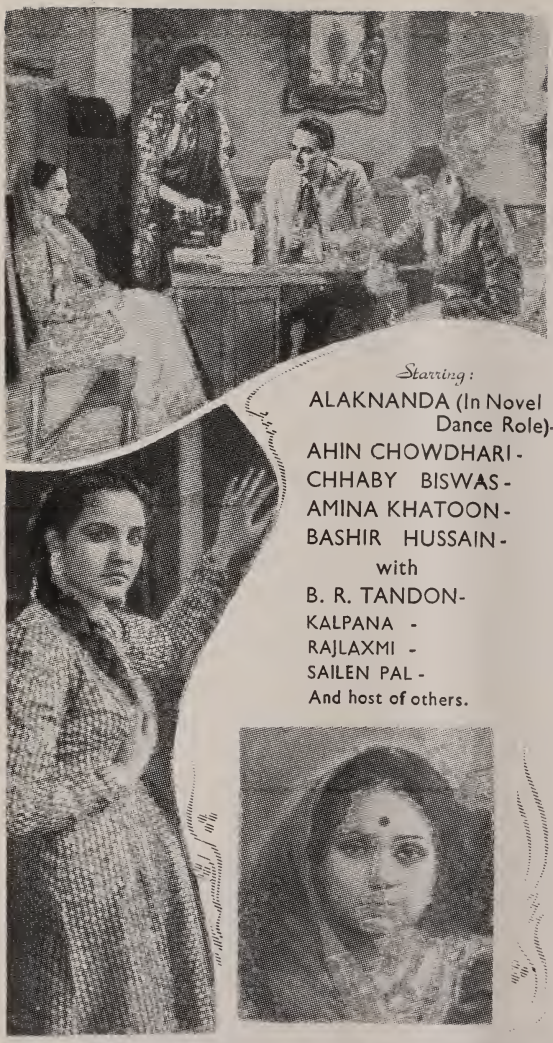
Technically "Chand Chakori" is not so bad. The photography is pleasant throughout while the sound recording seems to have been carefully done. Music, which is inclined to be a bit classic, is quite pleasant with a couple of popular tunes. The song compositions, though not betraying any flights of imagination, are still pointed and suitable for the situations. The stage dances of Mumtaz Shanti are quite attractive and well photographed. The dialogues are generally good and brilliant in a couple of places. The direction of Kidar Sharma is highly unimaginative and lacks action every minute of the 2¼ hours. The picture fails mainly because of poor story and poorer direction.

MUMTAZ'S WORK

Mumtaz Shanti, despite her egg-shaped face, gives a good performance throughout the picture. She is quite lively and pathetic according to circumstances, but her romantic situations lack intimacy which is most essential to put over a love theme successfully. All her talent seems to have been wasted because of a thin story. Surendra looks too old and heavy to be the hero now. In the role of Birju he proves boring with his usual mannerism and with his huge nose sticking out of the screen. This fellow should now switch over to character roles if he wishes to continue his screen career. Surendra however sings a couple of good songs in good tune. Ashraf Khan, in the role of Bhagwan, the erratic philosopher, gives his usual silly performance and fails to appeal.

In conclusion, "Chand Chakori" is a picture one should avoid if one is anxious to prevent a headache. It bores from the beginning to the end with only a few moments of relaxation when Mumtaz creates rhythm with her feet.

Dulari plays a convert in "Namak" of Azad Pictures.



Starring:

ALAKNANDA (In Novel Dance Role)-
AHIN CHOWDHARI -
CHHABY BISWAS -
AMINA KHATOON -
BASHIR HUSSAIN -
with
B. R. TANDON-
KALPANA -
RAJLAXMI -
SAILEN PAL -
And host of others.

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JYOTISH BANERJEE
Music:
SUBAL DAS GUPTA
Dialogue:
PT. BHUSHAN
Songs:
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Photography:
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OUR REVIEW

"Kalankini" Becomes A Motion Picture 'Kalank'

Jyotish Banerjee's Poor Production

Jyotish Banerjee has been looked upon as a "specialist" in mythological pictures with the expressed conviction that mythological pictures hardly need any brains in direction or story telling. Good or bad, the god-stricken people of this country go and see mythological pictures with faith in their heart and devotion in their eyes and thus clouded, they do not miss any imagination or intelligence which such pictures usually lack.

A man like Jyotish Banerjee, trained in this mythological school, is not expected to give anything intelligent, clever or progressive in his pictures for the simple reason that he is tied down by his past experience. It is therefore not surprising to find in "Kalankini" an orthodox and reactionary treatment of the subject which becomes, under Jyotish Banerjee's direction, just another tirade against the younger generation in which an educated young couple, victims of love at first sight, is shown as leading a previously predicted unhappy life.

What A Story!

A husband and a wife, both educated, begin the story of the picture.

"KALANKINI"

Producers: Indrapuri Movietone
Language: Bengali
Story & Scenario: Jyotish Banerjee
Music: Sachin Dev Burman
Photography: Sudhir Bose
Audiography: J. D. Irani
Cast: Renuka, Savitri, Jahar, Dhiraj & Ahindra Choudhury.
Released At: Minar, Chabighur & Bijoli.
Date of Release: 12th Oct. 1945
Direction:
JYOTISH BANERJEE

The husband is unemployed while the wife works as a school mistress. She is a woman of independent temperament and social and therefore her movements rouse the suspicions of her husband. Misunderstandings take their toll soon and the husband deserts the wife immediately. Of all the places the hero goes to Bombay and as cinematic coincidence would have it he meets the production chief of a film company in the train. This film man promises to buy "Kalankini", a story which the hero is supposed to have written. After some weak interludes the hero meets with the usual motor accident and is landed in the house of a wealthy man with a charming daughter. The daughter has already got a hanger-on, a foreign-returned dentist. As is expected the hero suffers from amnesia and from loss of eye-sight. The strange girl and the strange man are thus brought together and the situations travel on the usual idiotic lines till the wife is brought on the scene in the final climax and reunited with her husband with more love than ever before. The other girl is given to the other man so that no one is left unmarried at the end.

It is useless to analyse the story of this picture in detail. If we did so nothing would be left at the end, not even the celluloid. Let us tell you in short that "Kalankini" is 10,960 feet of continuous blot on the screen.

The picture is poor in all its production values. The direction of Jyotish Banerjee is unimaginative and unintelligent.

Excepting Renuka in the role of the school mistress no one seems to have done well in the picture. All the rest make faces at you till you become conscious of your own looks. A few dialogues of the picture are quite good and a little relief is given by some good songs which are well tuned. But bar these little things, the picture is a very poor effort and one that should be scrupulously avoided.

Recruit Balkrishan from Public Relations Directorate, Hyderabad House, New Delhi, says he can sing better than Motilal and wants to know why he is left out.

Jagirdar and Mehtab make "Bairam Khan" a dramatic picture.

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OUR REVIEW

"Albeli"—A Boring Gypsy Yarn

Ramola's Over-acting Becomes Tiresome

'ALBELI'

Producers:	Talwar Productions Ltd.
Language:	Hindustani
Story:	R. C. Talwar
Screenplay & Dialogues:	J. S. Cashyap
Music:	G. S. Chishti
Lyrics:	Shantisirup & Chisti
Cameraman:	G. K. Mehta
Audiography:	Manna Ladia
Cast:	Ramola, Satish, Roop-lekha, Hiralal and others
Released At:	Central, Bombay.
Date of Release:	22nd Dec. 1945
Directed By:	R. C. TALWAR

Producer R. C. Talwar seems to be keen on proving that his star Ramola cannot play any other roles except those with the vivacious, tomboyish element in them. Picture after picture this good artiste is being badly typed with the result that what was once considered to be some free and easy talent has now become a much emphasized boring experience. We feel that Ramola deserves a better break than she is getting from Talwar.

THE SAME OLD YARN

When producers suffer from bankruptcy of brain in the matter of screen subjects, they always run to gypsy stories. So many gypsy stories have come on the Indian screen in the last so many years that it is difficult to keep a count of them. Everyone of them however has failed to click at the box-offices. For some reason or other gypsy life is not liked in this country and no one seems to be anxious to see it. We are not surprised at this prejudice of the people of this country who believe in the joint family system and also believe in living in packs and in a manner more dignified and subdued than the average gypsy of the world.

"Albeli" has a gypsy story in which the heroine begins her career in the streets by singing and begging. In this profession of hers she practices some tricks and explains her doings with the help of some high-sounding philosophy.

This girl later on gets interested in a gypsy boy who has, as is expected, a girl from his own tribe mightily interested in him. This street girl and the gypsy boy are the romantic pair of the story. Now we are introduced to a local Raja who has a young voluptuous daughter. She is already engaged to a nitwit who is booked to live in the Raja's home after his intended wedding with the wealthy heiress. This would-be son-in-law of the Raja is a stammering poet in whom the girl has only decorative interest and nothing more. This wealthy heiress falls in love with the gypsy boy purely for physical reasons and chases him all over the story from the beginning to the end. This chase creates hostility in the street girl who loves the gypsy boy very dearly. Having created this triangle a cheap and common thing, the usual jealous sequences are introduced on the screen. The wealthy heiress manoeuvres to inflict different tyrannies on the gypsies till things become intolerable for them. To win over the Raja the street girl, the heroine of the story, becomes temporarily a professional dancer and makes love to the Raja, because at this stage her lover is in the palace jail. After an artificial climax all things are adjusted and the hero gets his heroine without anybody bothering.

At best the story is stupid and boring. Throughout this picture we hear some silly over-emphasized dialogues about the poor being robbed by the rich, the poor being tyrannised by the rich and such other socialistic stuff which has been put in without any logical necessity. These socialistic sermons become boring and annoying as they are unnecessary in the general design of the story.

NOT BAD

The general production values of the picture are not so bad. Sound and photography are quite good. The music is pretty attractive The song compositions are rather poor. Some of the dialogues are well written though many are entirely out of place. The picture fails because of the transparent story unnecessarily dragged with the help of a number of unnecessary songs. The direction of the picture is very poor.

TIRESOME RAMOLA

Ramola gets on the nerves with her over-acting. She does a few love scenes in rather a bold manner but her constant vamping leaves a bad taste in the mouth. Satish in the role of the gypsy boy proves himself a crude gypsy without even passions, leave aside emotions. The best performance in the picture is given by Sunder in the role of the nitwit who is chosen to become the would-be son-in-law of the Raja Saheb. This man has some really good talent for acting humorous roles. Hiralal gives his usual good performance in the role of the Raja Saheb. The rest in the picture are best forgotten.

In fine, "Albeli" is a boring story which has come so often on the screen that it has no novelty left in it now. The picture is best avoided.

Shiraz and Shahzadi have a tense moment in "Naiyya" a production of Mazhar Khan

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OUR REVIEW

"Bhabi Kal" Inaugurates New Vogue In Bengal

Mitter And Lahiri Deserve Congratulations

This picture is a surprise and a very pleasant one. More so because Premendra, our popular progressive writer, seems to have turned a new leaf and given us a really purposeful story this time forgetting his own past of cheap screen material which he had been giving.

Incidentally, "Bhabi Kal" heralds the dawn of a new era in Bengal's film industry. In this picture we find a topically purposeful theme in sympathy with the ruling sentiment of our nation in its present temper and awakening. The ideals of village reconstruction and local self-government as visualised by the late Chitta Ranjan Das and now made the main plank by the Indian National Congress have been cleverly portrayed in this screen story emphasizing the democratic principle of 'Four Freedoms'. This is therefore the best screen story written so far by the author with the single purpose of giving impetus to the national ideals of a country struggling for freedom.

The direction of Niren Lahiri is far away from being perfect and yet the young director deserves all congratulations for his courage and imagination in handling this subject forgetting for a while the Frankenstein of the box-office.

He has gone one better than all the directors in the country by deleting completely vocal music from his picture. "Bhabi Kal" has not a single sob-raising song throughout its long length. This is therefore the first Indian picture without a song. And yet Niren Lahiri has proved by his excellent work that even a dry, purposeful subject can be made an appealing entertainment without the help of music. As we find the picture on the screen, it presents a gripping story which keeps the audience spell-bound from the beginning to the end. This picture is distinctive in not having the usual painful, boring scenes of love-making, of cheap humour or of slapstick situations. True, there are certain exaggerations at places but taken as a whole the picture provides a true presentation of village fascism as practised by little dictators in this greedy world.

"BHABI KAL"

Producers:	K. B. Pictures
Language::	Bengali
Story & Dialogues:	Premendra Mittra
Photography:	Ajoy Kar
Audiography:	Gour Das
Music:	Kamal Das Gupta
Cast:	Debi Mukerjee, Amar Mullick, Chandravati, Sipra Devi, Jahar and others.
Released At:	Minar, Chabighur & Bijoli.
Date of Release:	21st Dec. 1945
Direction:	NIREN LAHIRI

Sulochana Chatterjee gives a popular performance in "Jag-Biti," a picture of Din Pictures.

Gope has a spell of optimism when he finds his better-half 'dead' in "Shravan Kumar" directed by Ram Daryani.

Well Presented Story

There is nothing new in the theme of this story. Its beauty is in the way it is worked out. Zamindar Shibnath Choudhury, a young idealist, loses his home in family litigation and finds himself on the road with his wife and young child. Very soon, in a jungle, the wife dies giving a solemn assignment to her husband as follows:—

> 'If you can build a little village here free from jealousy and quarrel where people would be able to live in perfect peace, where they would not be afraid to raise their heads and look—I shall feel very happy."

This incidentally constitutes the main ideal for which the hero struggles. To fulfil his wife's last wishes

Shanta Apte looks a wild bride in "Subhadra" a picture of Profulla

Shibnath starts raising his dream village and calls it Mayaghat. He does this with the help of Manohar, a school teacher and Sadhan, a faithful servant.

As the village blossoms into a happy, prosperous land there comes into it Kedar Sanyal, a crafty industrialist with unscrupulous methods and principles. Here begins the clash between ideals and exploitation. A romance is now thrown into the story between Shobha, the daughter of Kedar and Somnath, the son of Shibnath. Somnath soon marries Shobha. Shobha is a spirited girl and she has knowledge of the villainous nature of her father. Now the story takes the usual turn in which Kedar Sanyal accuses Shibnath of fraud and other sharp practices. In these aspects the story seems inspired by extracts from several democratic foreign pictures. Ultimately, hurt beyond tolerance, Shibnath leaves the village taking with him his little grandson. As was expected things go wrong during his absence from the village. The story now travels to the usual climax in which Kedar is unmasked, Shibnath's greatness is vindicated and the people realize their fault. It all ends on a high democratic note.

Good Production Values

Technically the picture is good all round. The dialogues are quite dignified and impressive. A good use is made of the background music and musical effects.

From the players Debi Mukherjee lives the role of the idealist hero Shibnath. He gives a masterly performance which seems almost perfect. Amar Mullick in the role of Kedar Sanyal, the villain of the story, also gives a faultless and natural performance and thus provides handsome support to the hero's role. Chandravati impresses as Shobha both in action and diction. Sipra Devi, who plays the editor's daughter, seems to have glamour and a good voice. This girl promises a good future. Mihir, as Somnath, fails to impress. The late Ratin Banerjee gives a touching performance displaying his histrionic talent as Manohar, the selfless, hard-working school-teacher.

In fine, "Bhabi Kal" is a picture everyone should see if not for its appeal and entertainment at least for its high-flown ideology as presented by two sincere artists like Mittra and Lahiri. It is a pity that the picture is presented only in a provincial language.

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OUR REVIEW

"Song Of Desert"—A Modest Presentation

Familiar Story Of Court Intrigues In Bagdad

"Song Of Desert" is a picture produced by a very, very small company of producers. They did not have all that was needed for motion picture production except the enthusiasm and the spirit to produce a motion picture. Viewed in this spirit, "Song Of Desert" should be called a good effort though, as a motion picture, it remains a very modest presentation.

The Old, Old Story.

This is the story of Bagdad and it is as old as the city itself. It is the usual story of court intrigues in which Prince Feroz is ousted by the villainous Jalal who, in his own turn, is egged on by Ishrat, a dancer. Jalal usurps the throne and throws Prince Feroz into the usual jungles where he meets Altamash, a rebel loved by the people. The rebel and the Prince join hands to get the better of Jalal and continue the usual conflict which waxes and wanes according to the needs of the story writer. A girl is thrown into the bargain in the person of Princess Nargis who is in love with Prince Feroz. The girl attracts the attention of Altamash who also falls in love with her. The usual triangle is thus created and towards the end of the story a conflict is shown between the Prince and the rebel, only for a while till it all ends as it should have ended in the first reel. The whole subject is very transparent and, therefore, unnecessary. It is a pity that a small company of producers should not have taken the pains to secure a good story for their very first effort.

"SONG OF DESERT"

Producers:	Jagriti Pictures
Language:	Urdu
Story:	Harbans
Songs & Dialogues:	Ahsan Rezvi
Photography:	P. Ram Row
Sound Recording:	V. V. Gandhi
Music:	C. Ramchandar
Cast:	Master Vithal, Khurshid Jr., Bhagwan, Amamath, Kavita Devi and others.
Released At:	Kamal Talkies, Bombay.
Date of Release:	22nd December 1946.

Director:
BHAGWAN

Technically Weak Production

It is too much to expect from producers of this type a technically excellent motion picture. Driven by necessity these people work from place to place and cannot, therefore, acquire any quality in their technical work. It is not surprising, therefore, that the recording of the picture is poorly done. A number of long-winded dialogues are not at all heard and many a situation goes unexplained. Photography is good in parts and erratic otherwise. Song compositions and music are amateurish. A couple of dances are well taken and the director shows some imagination at many places in shot compositions and trolley movements. Bhagwan, the director, has tried to give a fast picture by maintaining a speedy tempo but as the story material is very thin he does not succeed in his attempt.

Amongst the players, Bhagwan, himself, seems to have taken the main burden of entertaining the people. He plays a slapstick role in which he makes faces and eyes constantly and does succeed at places in entertaining the children amongst the audiences. Master Vithal and Amamath do their bit in running about with the sword. Khurshid Jr. plays the role of Princess Nargis. Her appearance is a revolt against our traditional ideas of womanly beauty. Between the nose and the lips she has space as big as a road-way and in close-ups she hits the eye with cruel ugliness. Add to this feature her habit of twisting her lips whilst speaking and imagine the sex value she lends to the picture. Kavita Devi who plays Ishrat, the dancer, is another revolting experience. She cannot act nor can she speak.

In fine, "Song Of Desert" is designed to be a speedy thriller for the masses. It may appeal to those who like the stories of the Arabian Nights.

This is rather a bad angle of Para from "Soni Mahiwal" a costume story of Jayant Pictures.

Recruit Lachmandas Hotchund c/o Franzpaul & Sons, Sadar, Karachi, is a man of scientific bent of mind. He is prepared for any job in the films.

RAGE OF CALCUTTA!

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ALLURING SOCIAL

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HEMEN GUPTA

Starring:
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IFTIKHAR, ARUNA,
DEVBALA, TULSI,
INDU TANDON Etc.

Music:
SACCHINDAS (Motilal)

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WHO FIRST MET IN

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STARRING:
GEETA NIZAMI, SAROJ BORKAR,
SHYAM, K. N. SINGH ☆ DAR KASHMIRI.

Direction: Screenplay: Songs: Music:
VEDI. SHAHID LATIF. NAKHSHAB. RASHID ATI

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DIRECTION: SHOREY DAULTALVI.
STARRING: SNEHPRABH
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MUSIC STOPS MOTION IN PICTURES

Don't Sacrifice Story For Songs!

By: Professor KRISHNA GOPAL

You may have heard of the judge who recognised the accused as the music-teacher of his daughter, and gratefully increased the punishment to its maximum. Judged in this manner, most Indian film-musicians richly deserve a death-sentence. For, the gramophone, the radio, and the street-singer make some of their harrowing melodies omni-present by catching you napping even in the most lonely spot on earth. But it is not so much the cornetist, the violinist, and the pianist who make a sensitive hearer a pessimist. The chief credit for all this nauseating riot of music plugged into our ears goes to the music-director, about whose efforts a friend of mine said, he didn't know whether the Indian film-music was improving or the listeners were just getting more used to it. I daresay people might be found willing to pay these music-directors to save themselves the torture of this braying blare.

Nonetheless, these music-makers are not the real culprits, for are they not just paid to inflict on us their tiresome wailing agony! And the producers pay them. One wonders why these long-eared producers should inflict not one or two but as many as eight or nine soul-searing songs in every picture. It may be inconceivable, some may think, to have a songless picture in a music-mad country like India. Yet, could not the producers reduce the number of songs in a picture, including just two or three truly musical melodies?

Indian producers are shrewd birds (no, not vultures!), and they want their pictures to satisfy every musical taste. They must have one or two 'Geets', a couple of 'Ghazals', one 'Qawwali', one romantic duet, one socialistic song, one patriotic song, one comic song and you could add many other varieties. Well, what our producers desire is to increase the number of songs rather than decrease it. And their difficulty is not how to decrease but how to increase the number. The varieties of songs being so many and producers being keen on having every kind in one picture, it is not strange if with the amount of grey matter at their disposal, they find it difficult to choose half-a-dozen out of more than a dozen kinds of songs

This, however, is by way of a prelude to the musical maladies of our Indian screen. The main issue is: Why should all kinds of pictures have songs, and almost the same number of songs? Whether it be a historical, a social, a biographical, a religious or any blessed kind of picture, the songs are there and never less than half a dozen. Indian producers are sedulously aping Hollywood, but they don't see that Hollywood thrillers have no songs, that Hollywood historicals and biographicals have none or just one. It is true that some Hollywood pictures have songs, but not all of them, and then not so many songs in one picture.

Damayanti Sahani a new comer, has a pleasant face to see in "Dur Chalen," a Durga picture.

THE THEATRICAL INFLUENCE

Let me come down to brass tacks An Indian picture of the present length (eleven thousand feet) lasts for a little over two hours, and the songs take up about half an hour. This means that the real story has to be compressed within an hour and a half. And within this duration the characters are to be introduced and made alive, at least a couple of crises to be staged, some comic relief is to be provided, the sumptuous settings are to be displayed, a climax to be achieved and what not

Shades of Agha Hashar Kashmiri! Why should Indian pictures still have the same number of songs as in a theatrical play of the past. The Indian theatrical play went on and on until the small hours, extending over some five hours, two-and-a-half times more than the present-day picture. It must be admitted that Indian talkie was born under the evil star of theatrical influence, and this has obsessed it up till now. Sohrab Modi, for instance, was a theatrical name, treading the boards and facing the limelight before he started as a picture-maker. And his first few pictures were theatrical plays, pure and simple. It was only New Theatres which made songs a part of the drama, either to relieve the emotional tension or to intensify the feeling. Others simply stitched the songs to the story, super-imposed and superficial. In general, Indian talking pictures were in the beginning and to a large extent remain even now, not much different from the theatrical plays, except for the shifting scenes, and more realistic back-ground.

It is high time, therefore, that Indian pictures get weaned from theatrical influence. Why should not some producer make a songless picture? I know it would need lots of guts and grit to start an innovation, and there are tremendous risks. For this reason, only a producer who can afford to gamble away a couple of lakhs, should have a stab at it. More than that, he should strain himself to make it a first-rate picture. For if the first songless picture runs upon the rocks, it would not merely mean individual loss but a set-back to Indian film. The failure of the first songless picture would prejudice the masses against other similar ventures at least for five years. The songless picture is, indeed, dangerous stuff and should be handled with kid gloves.

Before I come to my final suggestion, let me indicate briefly what these songs do to most Indian pictures. Take for instance, the latest historical, Sohrab Modi's "Ek-Din-Ka-Sultan".

You may rub your eyes in amazement when you read that it has nine songs—I have counted them. The picture is an extravaganza in the exact sense of the word. It makes hardly any attempt to be realistic, so fantastic it is. Such an airy fairy picture may get away with this plethora of songs. Even so, the tempo is several times disturbed by these songs. In 'Humayun', the picture is unmistakably marred by the discordant songs which play havoc with the drama and make it jerky. Time and again the drama develops only to fizzle out in messed-up melody. "Humayun's" true merit apart, it would not have suffered even the least bit by being without songs—they make it only worse. In the same way, not to the same extent though, "Laila Majnu" works up the tempo three times, and it peters out thrice on account of songs.

THE STORY FIRST AND LAST

Indian picture-makers should know that motion picture is an altogether different kind of medium from the stage. In one word it 'moves' and gathers up a momentum No song that impedes the 'movement' of the picture should be retained. Everything should be subordinated to the narration of the story, and to the development of the drama. Before songs and such other things evolved, man was interested in story; interest in story is in his very blood, ingrained in his being. Then, from the stand-point of Art, Unity which is the first great principle of all Art should not be sacrificed for a mere song. And the unity of many pictures, as its dramatic movement, gets shattered by forced songs which muscle in upon co-ordinating links and even upon psychological moments

From another view-point, so many songs in a picture are exhausting the repertoire of the music-makers, who are becoming spent forces only good enough to rehash the offal from past pictures. For one thing, how many stirring tunes, at once new and remarkable, could a music-director give in a year? If he gives half-a-dozen he should be singularly praiseworthy There is a limit to his capacity, not unlike the egg-laying capacity of a hen. What the whole thing comes to is if less songs are used in pictures, their song-value must remarkably improve.

My conclusion is that not more than four songs should be used in a picture. Lyrical pictures of extraordinary poetic-value are quite a different pair of shoes. A poet's or a musician's life-story may have more songs. In the same manner, a detective thriller, as "Dhamki" and "Room No. 9" are said to be, should have less. And generally, the picture should not be sacrificed for the song, the song may well be for the picture. Different pictures should have different number and kinds of songs. Above all, the songs should be woven into the texture of the play, and should not be mere patches upon it.

In view of the foreign whirlwind competition that looms large on the horizon, Indian producers should take stock of things. One thing that is perhaps of the greatest moment is the need to reshape the structure of their screen-plays, which should not merely ring changes upon the same vaudeville-cum-opera stuff in all their pictures. This monotony is tiresome and should soon give place to spicy variety. As an outsider I don't know things behind the screen, but as an observer I know what's what. And some times an onlooker can hit upon the right move better than the chess-players deep in the game.

REVIEWED IN NEW YORK

By: P. S. HARRISON
(*Editor*: HARRISON'S REPORTS)

"HIT THE HAY"
(Columbia, Nov. 29; time, 62 min.)

Sixty-two minutes of unbearable boredom! If Academy Awards were handed out for the dullest comedy of the year, this one would undoubtedly win first prize. The story is insipid, tedious, and long drawn out, with very little action. The characters behave in so ridiculous a manner that the spectator becomes impatient with them. The plot is interspersed with songs, several which are operatic arias, which Judy Canova sings in burlesque fashion, but her efforts to be funny fall flat. It is doubtful if even her most ardent followers will find Miss Canova's antics entertaining:—

Ross Hunter faces bankruptcy because of his inability to secure financial backing from Paul Stanton for his civic opera company. Lunching in a food market, Ross finds Judy singing operatic arias while milking a cow. Discovering that she was the daughter of a former opera singer, Ross takes her to Stanton who, after hearing her voice, agrees to finance the opera. Ross enlists the aid of Doris Merrick, his girl-friend columnist, who gives Judy a publicity build-up. He soon finds that, although Judy sang well, she was totally lacking in acting ability. Lest he lose his financial backer, Ross, in desperation, conceives the idea of having Judy sing from the wings while a double played her part on the stage. Gloria Holden, another singer, who was jealous of Judy's success, demands the leading role under threat of exposing Judy as a fraud. Ross succeeds in thwarting Gloria's scheme, but Judy, stricken with remorse, refuses to deceive the public in further operas. To save the opera company, however, Judy writes her own version of "William Tell," designed to suit her special talents. The novelty of the production appeals to the opera patrons, and Judy emerges a greater success than ever.

Richard Weil and Charles Marion wrote the original screenplay, Ted Richmond produced it, and Del Lord directed it. The cast includes Fortunio Bonanova, Francis Pierlot, Grady Sutton and others.

Unobjectionable morally.

"THE BELLS OF ST. MARY'S"
(RKO, no release date set, time, 126 min.)

Excellent! That it will be a smash box-office success is assured, not only because of the stars' wide popularity, but also because it is a simple, inspired entertainment, the sort the masses will relish. As in "Going My Way", which he also wrote, produced, and directed, Leo McCarey has proved again that great pictures do not require pretentious stories. "The Bells of St. Mary's" tells a simple story, which, in warmth, human appeal, wholesomeness and humor, is in every way comparable to "Going My Way". In it we find Bing Crosby cast once again as Father O'Malley the youthful understanding parish priest, this time taking over a new assignment, as pastor of a parochial school which was in a bad state of repair, and which had inadequate funds. How he helps Ingrid Bergman, the Sister Superior, to acquire a new building, despite their good mannered differences over school matters, is told in such a charming and human way that those who will see the picture will leave the theatre with a feeling that they would like to see it again.

The story, though simple, is rich in incidents, some of which are highly amusing, and others that cannot help tugging at one's heart-strings. For example, there is considerable appeal in Crosby's undertaking to reconcile an estranged couple so that their dejected 'teen-age daughter could have a happy home life. Another phase of the story that is rich in humor and in human interest is the manner in which Miss Bergman and Crosby, working independently, soften the heart of a crochety old millionaire and induce him to donate his new office building, adjoining the school grounds, for a new school. Among the many delightful highlights are Miss Bergman's efforts to teach a young boy the manly art of self-defense, only to be knocked down flat when she invites him to try to hit her on the chin, and the staging of a Christmas play by a group of kindergarden children, who enact their own

Paro makes her screen debut in "Shikari" a picture of Filmistan Ltd.

version of the Nativity—both sequences are memorable. Crosby's singing of a few religious songs, in which he is joined by Miss Bergman, adds much to the picture's entertaining qualities.

The dramatic phase of the story concerns the illness of Miss Bergman, who develops a touch of tuberculosis but is not told about it. Crosby, advised by the doctor that she needed a milder climate, arranges for her transfer from St. Mary's but, unwilling to tell her the truth, allows her to think that she was being transferred because of their differences. The closing scenes, where she leaves the school, and where Crosby brings himself to tell her the true reason, are powerfully dramatic.

The acting of the entire cast is excellent. Crosby delights one with his ease and natural charm, and Miss Bergman will undoubtedly rise to new heights of popularity because of the effective way in which she portrays her role. Watching them both, one forgets that they are acting. Leo McCarey set himself a high mark to shoot at in producing a follow-up to "Going My Way", but none can deny that he reached that mark with high honours.

Dudley Nichols wrote the screen play. The cast includes Henry Travers, William Gargan, Ruth Donnelly, Joan Carroll, Rhys Williams, Una O'Connor, Martha Sleeper and many others.

"VACATION FROM MARRIAGE"
(MGM, no release date set; time, 94 min.)

Produced in Britain by MGM, this domestic comedy-drama is a delightfully pleasant entertainment. Depicting the changes wrought by the war in the lives of a prosaic married couple, who led a dull, unadventurous existence, the story is a skilful blend of comedy and drama, rich in human appeal. Most of the humor lies in the fact that, after three years of separation, during which each served in the British Navy, and each learned how to enjoy life, both dread the necessity of returning to one another to resume a monotonous married life, without realizing that the other's way of life was what each now desired. The scenes in which they first meet after the separation and come to the realization that the other's personality had changed completely are highly humorous. One's interest is held throughout, thanks to the engaging performances of Robert Donat and Deborah Kerr, as the principals. Although the story has a war background, it has a little to do with the fighting:—

Donat, a timid office clerk, placidly married to Deborah, a drab, mild-mannered woman, joins the navy at the start of the war. Under the rigors of navy training, he becomes toughened physically, and world-wise mentally. At home, Deborah. tired of an idle life, becomes a Wren. The change from a humdrum existence has a decided effect on her; she blossoms out and soon discovers that she had been missing many pleasures, particularly when she becomes infatuated with a young naval architect. Meanwhile Donat, too, becomes eager for life when he falls in love with Ann Todd, his nurse, while recuperating from

Producer
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wounds in a North African hospital. After a separation of three years, Donat and Deborah each receive a ten-day furlough and both arrange to meet in their London apartment. Each felt morally obliged to return to the other, but the thought of resuming their dull married life was abhorrent to both. Deborah journeys to London accompanied by Glynis Johns, her Wren friend, while Donat takes with him Caven Watson, his buddy. Both tell their friends that they planned to ask for a divorce. Meeting for the first time, Deborah and Donat are delightfully shocked to see the change in one another, but inadvertent remarks made by their friends about what each said of the other leads them into a quarrel. Eventually, however, both become repentant, and the finish finds them in each other's arms.

Clemence Dane and Anthony Pelissier wrote the screen play, and Alexander Korda produced and directed it. The supporting cast is composed of English players.

Unobjectionable morally.

"FRONTIER GAL"

(Universal, Dec. 21; time, 84 min.)

A pretty good "glorified" Western, in Technicolor. In spite of the fact that the story is ordinary, it should enjoy wide audience appeal, for it has plentiful rough-and-tumble action, comedy, some music, and a fiery romance. Some of the melodramatic situations are wildly imaginative, and the hectic romantic by-play between Yvonne De Carlo and Rod Comeron is sometimes stretched to the limit of comic absurdity, but if one accepts the story for what it is he should find it entertaining. Miss De Carlo's acting shows improvement over her work in "Salome, Where She Danced," and, as in that picture, extra care has been taken to see that her physical attributes are shown off to good advantage. The surprise of the picture is five-year-old Beverly Simmons; she is a natural little actress, and her charm is captivating:—

Rod Cameron, a fugitive wanted for the shooting of his partner's slayer, rides into Red Horse Gulch in search of the assassin's accomplice. There he meets Yvonne, operator of a saloon. She misinterprets his attentions as a proposal of marriage and, when he tries to laugh it off, compels him at the point of a gun to marry her. Amused, he takes her forcibly to his ranch for a honeymoon, much to the chagrin of Sheldon Leonard, her discarded admirer. On the following day, however, the law catches up with Cameron and he is sent to prison. Returning after a six-year term, Cameron finds that he has a five-year-old daughter (Beverly Simmons). Despite the coolness between Cameron and Yvonne, the little girl wins his affection and, when he sees her singing in the saloon, he wrests her away from Yvonne and takes her to his ranch. He sends for his former sweetheart, a school teacher, to give the child a woman's care. When Yvonne comes out to the ranch, Cameron tells her that he intended to marry the school teacher. She agrees to divorce him and to give up her daughter in the belief that the child would have a cultural advantage. Their agreement is frustrated, however, when Leonard, still angered at having been jilted, kidnaps Beverly. Cameron rides after him, while Yvonne rounds up the sheriff (Andy Devine) and a posse. After a hot pursuit, Cameron catches Leonard and in a desperate struggle throws him over a cliff to his death. He then rescues the child from a perilous perch on a log over a deep chasm. Their daughter saved, Cameron and Yvonne become reconciled.

Michael Fessier and Ernest Pagano wrote and produced the screen play, and Charles Lamont directed it. The cast includes Fuzzy Knight, Andrew Tombes and others.

Unobjectionable morally.

"ROAD TO UTOPIA"

(Paramount, March 22; time, 90 min.)

Good mass entertainment. Like the previous "Road" pictures, in which Crosby, Hope, and Miss Lamour have been starred, this one is fast-moving and filled with many nonsensical but hilarious situations. In spite of the fact that it hasn't much of a story to tell, one's interest in the proceedings never lags, for the laughs come frequently, continuing to the end. Crosby and Hope, as two confidence men loose in Alaska during the Gold Rush days, are extremely funny; individually, or as a team, they get the most out of every gag and comedy situation. The picture pokes fun at itself throughout, beginning with a commentary by the late Robert Benchley, who tells the audience that it is an example of how a picture should not be made, and continuing with numerous other "kidding" gags, some of which include direct remarks to the audience by the players, as well as by animals that talk. The action is interpersed with several tuneful songs, sung by Crosby and by Miss Lamour:—

Learning that her father, discoverer of a gold mine, had been murdered by two Alaskan desperadoes, who had stolen the map of the mine, Dorothy Lamour determines to follow the pair to the Klondike to recover the map and to file claim to the mine. Meanwhile Crosby and Hope come to a parting of the ways when Hope insists that they go to Alaska in search of gold. Hope, however, tricks Crosby into accompanying him and, during the voyage, both become mixed up with the two thugs, steal the map, and assume their appearances to get off the ship. The townspeople, believing them to be the ruthless desperadoes, keep out of their way. Dorothy, under the same impression, starts romancing with both of them in an effort to recover the map. She also enlists the aid of Douglas Dumbrille, a crooked political boss, who pretends friendship for her as part of a plan to steal the map for himself. Hope and Crosby soon become the prey of, not only Dorothy, but also Dumbrille's henchmen, as well as the two desperadoes, who sought revenge. They head into the far north in search of the mine, closely pursued by the others, who overtake them in a snow storm. After numerous complications and adventures, during which both men play hide-and-seek with the villains, but find enough time to vie for Dorothy's hand, they elude their pursuers and turn the map over to Dorothy. Hope wins her for his wife, but twenty-five years later their grown son looks uncommonly like Crosby.

Norman Panama and Melvin Frank wrote the screen play, Paul Jones produced it, and Hal Walker directed it. The cast includes Hillary Brooke, Jack LaRue and others.

Unobjectionable morally.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

LET US HOPE

"One hoped during the war that our film producers would produce some really good pictures, instead of rotten ones, which they had so far been producing. During the war, when raw film was scarce, we could find a hundred and one pictures of the sort of "Pehle-Aap," "Vish-Kanya", "Mumtaz Mahal", all exceedingly bogus and rotten. I don't know what must have been the motive of producers in giving us such pictures. Now that the war is over, and the situation has become much better, many new concerns will crop up. Let us hope and request these would-be producers to kindly change the present atmosphere, and produce some really good pictures, which may have some good effect on our public. They must realise that films can be the best source of educating our people and this is what the un-educated masses of India need"

ALIGARH. **S. A. Hameed**

WHY BLAME ME?

"One is surprised to find in your December '45 issue, a letter from a reader wherein the writer goes to the extent of advocating complete stopping of pictures in any South Indian language. Why this ultra-Hindustani mania? I ask. The different people that speak South Indian languages can make small nations by themselves. All the languages have got a history and a literature of their own. And now nobody denies the importance of Hindustani in our future national life. So many South Indians have got to learn it. By this we need not discard our mother-tongue. If our language is our mother-tongue, Hindustani will be our father-tongue (in the sense that it is the language of our Fatherland). And there need be no quarrel about our languages. Is it not short-sighted to say that no South Indian pictures need be encouraged? This is a time when a great people are forging themselves into a new nation. As long as such writers flourish, the chances of making India into a nation becomes less hopeful.

"What pains me most is your utter disregard towards South Indian films. You don't think it worth the while to even let the name of any South Indian picture appear in your paper. This in effect has made some North Indians think that there are no South Indian pictures worth their name and that it is a waste to produce them. I put the whole blame on you, and suggest you should allot some columns in your magazine to South Indian news too. Can you not show so much co-operation to your kinsmen when you are ready to publish news about English pictures?"

P. Gopal Krishna

VIZAGAPATAM.

(My kinsfolk in the South keep their production activities a secret and I can't get any honest and reliable person to report correctly and review pictures honestly.—The Editor).

ASKING ME?

"I am at a loss to decide whether places where Indian pictures are screened are really cinema-halls or markets of dirt, filth and squalor. In all the cinema-halls of this town, I find betel-spitting, cough-spitting, banana-leaves and moongfalis etc. I being a student of biology can to some extent tolerate trash in pictures for every director is not expected to be a genius, but can never bear these anti-hygienic things. Whenever I go to see a picture in any one of these halls, I feel a sort of mental constraint to leave the cinema-hall without enjoying the picture. Is it not a damnable thing, Mr. Patel?"

Shashi D. Shukla.

CAWNPORE.

MISFORTUNE OF SLAVES

"A recent press report says:—

" . . in a village called Kuttuparamba in Kerala, men, women and children assembled in a touring cinema tent were being beaten up in the best Bombay-tear-gas-and-bullet style, by a number of Malabar special policemen. People crowded into the cinema. The machine would not run. The people demanded their money back. They shouted and bawled. The cinema proprietor appealed to a Malabar special policeman in the audience. He started chasing the people out. The people caught hold of him. He yelled Others of his tribe came, and more of them, and then a beating-up began, the like of which Kuttuparamba at least, had never seen. Men fell down and women ran. Children were attacked. Sixteen people received fairly serious wounds and were treated in the hospital. Achutan, a Congress worker, got it very badly. His life is not out of danger yet. A weaver's arm was broken. There has been an enquiry, but the police asked the people, "Who broke the chair?", "Who smashed the bulb?"

"But the police forgot to ask themselves: "Who got the ticket money from the people and cheated them by not paying it back when his time-worn cinema projector failed to function". Is it not fair that the proprietor of the said cinema should be charged with the most offensive crime of having sent a score of people to the hospital and a couple or more up to the next world. There is every likelihood that the victims of this outrage were self-respecting, innocent folk who had waited to see if they could obtain their hard-earned money back".

S. Padmanabhan.

TRICHUR

DYING HOPE?

"Every time I go to a Hindi picture, I sit with the intention of witnessing a better one than the previous, but only to be cheated in my ambition. Very recently I saw pictures: "Us Par". "Lalkar" and the like. Oh. why the hell do they produce such preposterous pictures at all! Those antics, that overacting, those clumsy situations, have been so often exhibited on the screen, that they neither appeal to the masses nor to the intelligentsia. I heartily endorse your downright decry of such unwholesome pictures which have contributed little to the 'uplift' of the

Recruit G. L. Narang of P O Box 225, Karachi, has had considerable stage experience and feels that he can do it on the screen.

masses. Can we hope to see something better, something saner in 1946 at least?"

H. S. Venkata Rao.

MYSORE.

IMPROVING?

"Times are changing for the good. Recently we had in our city a series of grand, gala releases of new Tamil trashes, including Subbulakshmi's 'Meera'—all of them simultaneously in two theatres. Generally, in spite of the changed economic conditions, these pictures would have run undisturbed for at least a few weeks in all the theatres. Thanks to our film-going public, all these pictures had to be withdrawn from one of the theatres before barely a week of their releases and in the rest they are facing an ordeal.

"We, South Indians, too are going forward, Mr. Patel, and not a little credit for this almost impossible achievement goes to you for your incessant campaign for the boycott of bad pictures".

N. S. V. Chalam

BANGALORE.

SIDE SHOW, EH!

"The other day I went to see Dalsukh's "Dhamki" at the local Nigar Talkies and was hurt to note that Police constables helping some black-marketeers by procuring tickets for sale. Further, I noticed that these constables approach people who stand at the tail end of the queue and inform them that as the booking is likely to close very soon, they can not get tickets. Then they ask for black-market charges from them and go straight into the booking-office and bring the desired number of tickets".

CAWNPORE. S. Dutta.

SUPER, BOMBAY?

"I have been seeing the mysterious black-marketing at Super Cinema, Bombay, since two years. Thinking that they would realise their mismanagement I kept quiet all these days. But they are becoming worse day by day. The managing authorities of that cinema house have no sympathy with the poor persons, who are not able to spend more than ten annas. So I am forced to write this grievance to you.

"Sir, recently, I wanted to visit the Eastern Pictures 'Zeenat' for 4 o'clock show. I left home at 1 o'clock and reached the theatre at 2 o'clock. I was the 20th person in the queue. So I expected to get a ticket easily and I stood in the severe hot sun till 4 o'clock. Can I not expect one, Sir? But the man who is appointed by the theatre to allow a person to take only one ticket at the window, is pocketing the tickets with one hand and allowing the queue to pass on quickly with another hand. The police on duty also stand near the window. By the time my previous person got a chance to go to the booking window, they declared that the tickets were sold out. So the queue dispersed. Soon after he (appointed man) began to shout: "Dass anna waale sava rupayya, jaldi lev". The enthusiastic persons with patience to stand in the queue were disappointed. If they want to complain to the Manager, there is nobody to hear".

S. C. Mayur.

BOMBAY.

THE DIRGE?

"About three years back we heard, Shantaram had started a Film Academy. A number of students too were admitted there to study the different branches of motion-picture making. With "filmindia" at its back, the Academy soon became famous throughout the country. Strangely enough, we hear nothing about it now. If it be still running, please advise Shantaram to better close it down for even a corpse is borne with shouts".

R. N. Tewary.

ARRAH.

UNOFFICIAL REVIEW

"'Chandraprabha Cinetone's Tamil film 'Meera' is a tragedy, though fully deserved. As a motion picture it is a colossal failure. In fact, it is a distortion of history to suit the fancies of the producers, whose only aim was to produce a picture, to be dominated entirely by M. S. Subbulakshmi and her music.

"Mr. V. Nagiah who usually does well, looks anything but the Rana of Chittor, Subbulakshmi as the devout Meera, in spite of the best efforts of the cameraman, confirms one's conviction that the proper place for her is a music hall and not the Silver Screen. The rest in the picture deserves no comment.

"Subbulakshmi's songs—rather too many—though sung with emotion, do not keep up her usual standard and except for one or two none of them will become popular tunes.

"The only consolation one could find throughout the two hours of boredom is a variety of beautiful but

Recruit K. B. Grover of S A A Branch O. F. Khamaria, Jubbulpore, is both young and enthusiastic and he has talent which can be used for the films.

natural scenery, which, at times, has been well photographed."

N. S. V. Chalam.

MALLESWARAM.

DON'T MERELY THREATEN

"As you know, the three "Chands" of our film industry own two cinemas here. They are the leading distributors of the East and they generally book all the box-office hits. But unfortunately, it seems they think more of earning money than of the interest of the fans. Whenever they release a new picture, they keep it on the screen for months together. "Bandhan" and "Jhoola" ran for months at 'Paradise'; 'Basant' and 'Naya Sansar' ran for years at the Roxy. After 'Basant' they released 'Kismet'; and now in its 113th week 'Kismet' is still drawing huge crowds. Pictures like 'Humayun' and 'Bhaijan' are the coming attractions. But it seems we shall have to wait for these pictures for at least a couple of months. Believe me, Mr. Patel, we are now fed up with this "Kapurchand touch".

"I had been out of Calcutta for about 45 days. I returned only last week expecting to find at least a new picture either at the Roxy or at the 'Paradise'. But after arriving here, I felt like committing suicide to see that 'Kismet' was still going strong and that age-old film 'Bhabi' was on the Paradise screen. Don't you think Mr. Patel, that these great 'Chands' have become very selfish? Instead of considering the demand of the public, they are busy collecting the loot. As they are your friends, why don't you advise your 'Chands' to change their policy; or, we, the younger generation will start a 'hunger strike' and if we die, our blood will not only be on the heads of these great 'Chands' but also on your felt. Thanks."

M. E. Sheriff.

CALCUTTA.

SEND ME PROOFS!

"The other day I went to purchase a copy of "filmindia" from the nearest shop and was hurt to note that blackmarket charges were demanded from me. I had to pay as much as Rs. 3|8- for a single copy. It is a matter of confounded pity that we readers are penalised like this. The most annoying thing is that though several reports have been sent to the publication department of "filmindia," no steps seem to have been taken. Mr. Patel! It appears to me that all these greedy people want to take an undue advantage of the great demand and heavy sale of "filmindia". Can you suggest a way out, keeping in view that we would, in no case, like to part with the magazine?"

Kamta Prasad Shukla.

CAWNPORE.

BURN THE SCREEN

"Inspite of loudly trumpeted, proudly proclaimed and boldly justified as an unusual piece of motion picture, "Bisvi Sadi" is a rotten picture, a sheer waste of eleven thousand and odd feet of celluloid which cannot even be tamely tolerated. The name is itself a misnomer entirely divorced of all that "Bisvi Sadi" stands for. The direction is reckless, music composed of too clumsy and unpopular tunes and the story—the less said about it the better. Unmindful of storms of protests from the public and the press it amounts to criminal negligence and folly on the part of producers to go on presenting stereotyped stories with little or no innovations when vast and unlimited avenues of human appeals are just left unexplored. Moreover the story has been butchered by the abrupt introduction of the oft-repeated and seldom-practised pious motives of communal harmony which has become the fashion of the day. Mr. Patel, with all the amount of resources as India's most successful film journalist at your command, can't you bring these producers to book and compel these hopeless maniacs to act a bit sensibly? You will thus be saving the time and money of the public from sheer wastage and this, of course, will be a great act of charity!"

R. U. A. Kirmani.

NEW DELHI.

WILL HE?

"This is a Municipal town and there is only one theatre here. Considering other places, the rates are too high. For instance, the rate for a chair is As. 12|- whereas the same is As. 8|- in other places. Will the proprietor look into this and reduce the rates to help the film fans?"

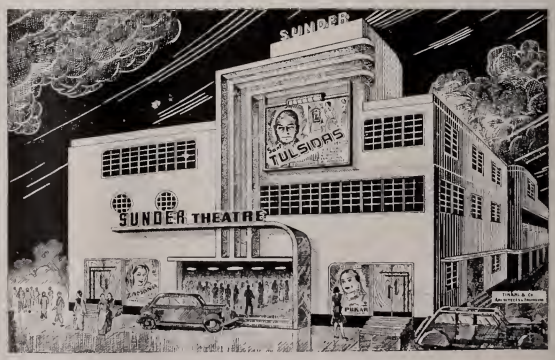
N. V. R. Swamy

NEGAPATAM.

THROW STONES

"Out of those numerous defects which are so common in the cinemas of this place, the capital of the land of the five rivers, perhaps the most outstanding one is that the distance between the screen and the front row of seats is very small, as small as 10 feet in some cases. All this, you know, is done with the only object of getting more space and ultimately getting more money.

"In accordance with hygienic rules, the minimum distance between the cinematographic screen and the front row of seats should, in no case, be less than 25 feet, as otherwise the rapidly moving film is liable to



CONSTRUCTING CINEMA HOUSE, IN KARACHI

Parties interested in constructing the theatre on lease system or lease for certain period, also suppliers of Cinema Equipment, Building Materials and Furniture are requested to communicate with Post Box No. 25, Karachi.

They have storms in the hearts the way Sushila Rani's picture-family is looking in "Gvalan" a social picture produced and directed by Baburao Patel.

cause visual aberration and retinal strain with consequent deleterious effects on the health of those members of the public who usually occupy the cheaper front row seats. Several requests have been made to the managements but to no purpose. Dear Mr. Patel, will you please approach the authorities and move them to get this defect removed?"

Prithi Paul Singh.

LAHORE.

CINEMA WENT TO HIM

"Addressing his last prayer meeting in Calcutta on 18th Jan. '46, Mahatmaji said that he had never been to a cinema.

"If my recollection is correct I have read an advertisement to the effect that the Mahatma saw Prakash's "Ram Rajya".

"Gandhiji is the embodiment of truth and the words and sentiments coming out of him are the sacred trust of a nation and its people.

"Will Director Vijaya Bhatt or the bosses of Prakash come out with their explanation on the above? Surely, that will be interesting information".

N. S. V. Chalam.

BANGALORE.

A LATE APPEAL

"To glorify the military triumphs of an Indian soldier is to mock India's cause of freedom. India is a slave country quite apart from the rest of the world. Her troops fought and died in the various theatres of war not for the freedom of their country, not even for world peace, but for the perpetuation of British rule and the supremacy of the allied nations. I can not but, therefore, definitely hate the production of war propaganda films by our Indian producers. Can't they look to the dark side of the picture? Do they not know that India's contribution to the winning of victory is to be judged by the hardships and privations her poor millions had to go through. Tears come into my eyes not for those who went away to the battlefields abroad and died but for those poor women and children who were left behind to languish in distress, for the victims of Bengal famine and for those modest women and tender maidens who were driven to commit suicide either to hide their shame of nakedness for want of clothes or for the preservation of their chastity.

"One is more shocked at the net result or the reward of all these miseries of war—the sun-dried and pig-headed refusal to transfer power to India on the plea of communal discord.

"I appeal therefore to the patriotism of our Indian magnates of the film industry to stop their produc-

It is evidently a domestic situation from "40 crores" a picture of Chandra Art Productions.

tion of war-time films on the present lines."

Miss Asha Devi.

ALLAHABAD.

FROM THE HIMALAYAS

"I must on the very outset thank you for the excellent review of "Chhamia" in the October issue of the "filmindia". I saw the picture only last Saturday and I liked it immensely. I fully endorse whatever you have said about it. It was a pleasant surprise to see such a well-acted and directed picture. The male directors barring a few of course should take lessons from Protima.

"I would however like to sound a note of caution to Protima that she should remain sober and work earnestly to eradicate the defects pointed out by you. We do hope she will not, like so many directors, who produced a good picture first and pumped up by praise, produced only flops, start turning out one flop after another. This is but human psychology.

"Protima is planning more productions and time will no doubt show in which direction the water flows.

"Para has indeed improved a good deal in her acting than what she did in "Chand". She deserves to be congratulated, but at the same time she must learn to handle the illusive dopatta".

S. S. Bhatti.

SIMLA.

HUMAN APPEAL

"My woe is about the low and vulgar humour-catching devices resorted to by some of the directors in the Indian films. Ignoring the other devices for the time being, I will rest content this time by strongly protesting against the use of stammering for providing humour to the audience.

"Stammering is a psychical malad in majority of the cases. Its treatment and cure depend to a great extent, upon the way in which th stammerer is treated by the people there is every chance of the fellow being cured. But, if, on the othe hand, he is made a laughing-stock, target of the typical indecent joking and mocking, his life is surely turned into a virtual hell through no fault of his own; and there are no chances for his cure.

"What I want to convey is that the directors ought to be very considerate towards these silent sufferers. And, stammering, a very serious thing in itself, ought not to be exploited for the purpose of providing humour to the cine-goers, consequently poisoning their minds with such vulgar, indecent humour and encouraging them to laugh at the stammerers."

Satya Narayan Purohit.

JODHPUR.

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★

2. Sohrab & Rustom

IMMORTAL EPIC.

FAMOUS FILMS (Bombay)

Director K. Asif is taking all pains to make this historical costume picture a great success and we can believe this of "Moghul-e-Azam" with Veena and Nargis in the leading roles.

STANDARD PICTURES (Bombay)

"Bairam Khan" a historical picture, which took so many months in its making, is now expected to be released by the middle of March. The cast includes Director-actor Jagirdar, Mehtab and David.

AMAR PICTURES (Bombay)

It is understood that Producer-director Baburao Patel is now shooting the final sequences of his social epic "Gvalan", starring Sushila Rani and supported by Trilok Kapoor, Bipin Gupta, David, Madhuri and others. The picture is expected to be released sometime in the month of April.

MAZHAR ART PRODUCTIONS (Bombay)

"Pehli Nazar" is still awaiting release. It stars Veena, Motilal and Munnawar Sultana. Almost all the territorial rights have been sold and Mazhar Khan is therefore a happy man.

RAMNIK PRODUCTIONS (Bombay)

Mazhar Khan is busy supervising the production of his social "Naiyya" which is being directed by Aslam Nuri. In the cast we find attractive Munnawar Sultana and Ashraf Khan, the well-known stage singer.

Still another picture over which Mazhar is toiling is called "Sona" or "The Gold". The story is written by Director Chowdhary. Another one to go on the sets is "Bachchon-ka-Khel" directed by Raja Nene.

UDAY SHANKAR PRODUCTIONS (Madras)

Uday Shankar with the help of his talented wife Amala Devi has made good progress with his maiden production "Kalpana". The songs of this picture are written by Sumitranandan Pant and the music is in the hands of Vishnudas Shirali. "Kalpana" will introduce many new faces and many attractive dances. The picture is expected to be completed within a couple of months.

LAKHMIDAS ANAND PRODUCTIONS (Calcutta)

The energetic Lakhmidas Anand is still working on "Krishna Leela"

Saroj Borkar in "Room No. 9" a Navyug picture

with his usual enthusiasm and the picture is now in the editing stage. Directed by Debaki Bose and starring melodious-voiced **Kanan,** the filmgoers can expect a rare treat of music.

MURARI PICTURES (Bombay)

Director Mohan Sinha is one of those directors who believe in ceaseless efforts. Perhaps this is the reason why his ambitious production "Omar Khayyam" has been so quickly completed. The picture features Surraiya and Saigal in the leading roles. Another sensational hit "1857" is already on the sets.

(Bombay)

NEW BOMBAY THEATRES LTD.

Producer R. D. Pareenja is introducing a new star Chandni in his social "Sona Chandi". Chandni plays opposite Suresh who has now grown big enough to play the hero of a picture. The screenplay and direction are by R. D. Pareenja. The picture is expected to be ready by the middle of March.

VENUS PICTURES (Bombay)

Director Raja Nene has completed "Phir Bhi Apna Hai' featuring Nalini Jaywant. Their next is a social comedy "Shikarpuri" directed by A. Shah, the well-known comedian.

NATIONAL STUDIOS (Bombay)

This company is one of the very few ones which believe in utilising the screen for narrating the realities of life. They have engaged the services of Krishan Chander, the famed Urdu story-writer, whose popular play "Sarai-Ke-Bahar" is to be picturised. The cast is not yet known.

AZAD PICTURES (Bombay)

Directed by Balwant B. Dave, "Namak" is reported to be making good progress. The dialogues are written by Pandit Anuj. Their next two productions, which will go on the sets, are "Kasturba" and "Voice of India".

HILAL FILM CORPORATION (Bombay)

Producer Jabir Hyderabadi has completed "Hai Jani", a stunt thriller directed by A. R. Zamindar and featuring Mahru, Raja Saleem and others. "Matwali", another story has already gone on the sets.

KAHAN ART PRODUCTIONS (Bombay)

Featuring Kundanlal, Rajrani and others Producer-director K. L. Kahan has completed a lot of shooting of

Prafulla Pictures'

mighty Mythological

SUBHADRA

STARRING :

SHANTA APTE (Courtesy : S. A. Concerns)

ISHWARLAL, YAKUB

Meenaxi, Usha Mantri, Shanta Rin, Lata, Salvi, Jog, Damuanna and PREM ADIB

DIRECTOR - PRODUCER :

WINAYAK

Story : **V. S. KHANDEKAR**

Music : **VASANT DESAI**

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"Mahiya" a Punjabi social story. The music is given by Nisar Bazmi.

JAY PICTURES (Bombay)

K. L. Kahan is directing their first picture "Extra Girl". In the cast we find Rajram, Anant Prabhu and Arvind Kumar.

MURLI MOVIETONE (Bombay)

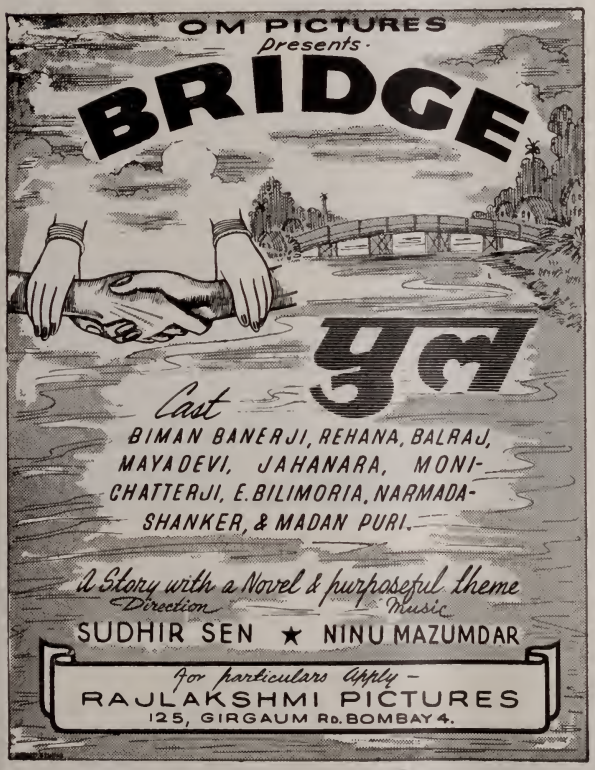
It seems that Director Ram Daryani is bent on making "Shravan Kumar" a good picture He is reported to have spared no pains to give the picture spectacular sets, attractive dances and an emotional story. The picture features Mumtaz Shanti, Chandramohan, Pahari Sanyal and others.

KRISHIN MOVIETONE (Bombay)

Dramatist K. S. Daryani wants to try his hand at directing motion pictures and see how it feels like to be a motion picture director. His first assignment is a social, starring the versatile actress Snehaprabha.

PRAFULLA PICTURES (Bombay)

Director Winayak is now giving the finishing touches to his mythological comedy, "Subhadra". The cast includes Shanta Apte, Ishwarlal, Yakub and Prem Adib.



UNIVERSAL FILMS (Bombay).

S. M. Raza is directing "Andher Nagari", a stunt picture starring Arvind Kumar in the leading role.

DUGAL PICTURES (Bombay)

Preparations are being made to release the Muslim social "Haqdar" in Bombay. The picture is directed by Rafiq Razvi and features Najma, Harish and Anita Sharma.

RANJIT MOVIETONE (Bombay)

"Prabhu-Ka-Ghar" starring Khurshid and Trilok Kapoor is having a successful run at the Opera House. "Chand Chakori", directed by Kedar Sharma, however, failed to appeal.

Director Chaturbhuj Doshi has completed "Phoolwari" and "Moorti" starring Khurshid. He is now busy with "Lekh" starring Bipin Gupta and Nihal.

Director Aspi has completed "Rajputani" and is waiting for it to be released after "Prabhu-ka-Ghar".

Director Kedar Sharma is on the sets with "Dadaji" featuring Para.

The new production plans of Ranjit are to introduce new faces on the screen in their stunt thrillers.

The preparations for the Centenary Celebrations of Ranjit are in full swing.

NEW INDIA PICTURES (Bombay)

The direction of "Hasrat' which was originally in the hands of Mr. Saqir Asif has been taken over by Mr. Saila Mukherjee.

DIN PICTURES (Bombay)

M. Sadiq, the director who sprung into news after "Rattan" is working hard on "Jag Biti" starring Surraiya, Sulochana Chatterjee and Shakir. Ghulam Haider is reported to have given lilting tunes after a long time.

INDIA PICTURES (Bombay)

Director Rashid Anwar has progressed well with "Neecha Nagar" and incidentally introduced some new faces. The next one is "Prayaschitta", an adaptation of the famous Russian novel "Crime and Punishment".

P. R. PRODUCTIONS (Calcutta)

Director Niren Lahiri is busy shooting "Arabian Nights" starring Kanan, Nawab and Molina. The sets and music of this picture are reported to be very good.

OM PICTURES (Bombay)

Sudhir Sen who directed "Kalidas" is now directing "The Bridge" featuring many well-known stars.

DURGA PICTURES (Bombay)

"Dur Chalen" is in the editing room. Mr. Phani Majumdar will now picturise another story of Bipradas Tagore.

D. R. D PRODUCTIONS (Bombay)

"Nek Parvin" featuring Ragini, Ullhas, Yakub and directed by S. M. Yusuf is ready for release.

HINDUSTAN FILMS (Bombay)

Their detective thriller "Capt. Kumar" has gone on the sets and features Rajrani, Anant Prabhu and Arvind Kumar.

BRIJ PRAKASH PRODUCTIONS (Bombay)

Producer Brijmala has nearly completed her social thriller, "Pick Pocket" featuring Rajrani and Navin Yagnik.

GIRDHAR BAHAR PRODUCTIONS (Bombay)

Producer G. A. Thakur has finished "Rehana". His next "Gulnar" is a story with an Egyptian background.

VARIETY PICTURES (Calcutta)

Under the direction of Jyotish Bannerji, "Prem-ki-Duniya" is making good progress. It features many well-known stars.

MANSATA TALKIE DISTRIBUTORS (Calcutta)

Art Films' "Takrar' has proved a success in Calcutta. It stars Jamuna, Nawab and Molina. M. P. Productions' "Rajlakshmi" starring Kanan is awaiting release

NAVYUG CHITRAPAT LTD. (Poona)

"Din Raat" starring Snehaprabha and Paresh Bannerji has been released in some of the key cities. In the studios Shorey Daulatalvi is busy with "Paroo" starring Geeta Nizami. Director Vedi's "Room No. 9" is ready for release. Another one "Shikayat" is being directed by Shahid Latif.

SHALIMAR PICTURES (Poona)

"Ghulami" featuring Renuka Devi has at last been released at the Majestic and is doing pretty good business. Other pictures over which W. Z. Ahmed is sweating are, "Prithviraj Sanyukta", "Shree Krishna Bhagwan" and "Mira Bai".

FILMISTAN LIMITED (Bombay)

"Shikari", the propaganda subject produced by Filmistan seems to have secured the approval of the filmgoers. The picture introduces a new charming heroine, Veera. "Mazdoor", another social, has already been released in Calcutta.

INQUALAB CHITRA (Bombay)

Producer S. M. Kadolikar is busy directing "Faqr-e-Hind" starring Master Vithal.

GULRAYS PICTURES (Bombay)

"Do Raha" is being written and directed by Abid Gulrays. The music is by G. M. Durrani.

R. S. PRODUCTIONS (Bombay)

Producer Surraiya Zulfi has completed "Kangoo". It is directed by G. Currimbhoy and features Mahapara.

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Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

******* (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good**
**** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.**

Pictures reviewed in "filmindia" from January 1945

A

(2*) **'Aina'** (Hindustani) (D.R.D.) March '45 issue—Social.—"presents the same old story—is a small money-maker."

(1*) **'Amrapali'** (Hindi) (Murli) Jan. '46 issue—historical romance—"proves a terribly boring experience."

B

(2*) **'Bari Baat'** (Hindustani) (Mazhar Art) Jan. '45 issue—Social.—"not at all a bad time-killer if you have nothing particular to do."

(1*) **'Bari Ma'** (Hindustani) (Prafulla) Sept. '45 issue Propaganda Social.—"year's most rotten show."

(1*) **'Bhagya Laxmi'** (Hindustani) (Laxmi) May '45 issue—Social.—"proves just so much trash."

(2*) **'Bhai Jan'** (Urdu) (United Films) Dec. '45 issue—Social—"presents the usual sob-stuff."

(1*) **"Bisvi Sadi"** (Hindi) (Bhavnani Feb. '46 issue—social romance—"silly story—presents boredom in celluloid."

(2*) **'Bhartruhari'** (Hindustani) (Navin) Aug. '45 issue—Mythological.—"nothing much."

(2*) **'Bondita'** (Bengali) (New Talkies) July '45 issue—Social.—"sob-stuff pure and simple."

(1*) **'Burma Rani'** (Tamil) (Modern Theatres) May '45 issue—propaganda social.—"a crude war thriller."

C

(2*) **'Caravan'** (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(2*) **'Chal Chal Re Navjawan'** (Hindustani) Filmistan) Jan. '45 issue—Social.—"is not worth seeing twice."

(2*) **'Chand'** (Hindustani) (Prabhat) Feb. '45 issue—Propaganda Social.—"a light entertainment."

(3*) **'Chandragupta'** (Hindi) (Jayant Desai) April '45 issue—Historical.—"Historically incorrect but entertaining."

(3*) **'Chhamia'** (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social.—"presents sensible entertainment."

(1*) **'Chand Tara'** (Hindustani) (Asiatic) Dec. '45 issue—Social.—"a stupid time-killer without even a single moment of intelligent relief."

D

(1*) **"Dhamki"** (Urdu) (Pancholi) Feb. '46 issue—detective thriller—"a stupid and tiresome

(1*) **"Dhanna Bhagat"** (Hindi) (Ranjit) Feb. '46 issue—devotional social—"just another devotional hocus."

picture."

(1*) **'Dotana'** (Bengali) (Eureka) June '45 issue—Social.—"just rotten and disgusting."

(2*) **'Dui Purush'** (Bengali) (New Theatres) Nov. '45 issue—Social.—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

E

(3*) **'Ek Din-ka-Sultan'** (Urdu) (Minerva) Jan. '46 issue—historical romance—"a picture worth seeing, at least for some good entertainment."

G

(1*) **'Gaali'** (Hindustani) (N. R. Desai Productions) March '45 issue—Social.—"presents disappointing entertainment."

(2*) **'Ghar'** (Hindustani) (Sunrise) Jan. '46 issue—Social—"a good picture to see though it drags at places."

(3*) **'Geet'** (Hindustani) (Kardar) Sept. '45 issue—Social.—"a picture worth seeing."

H

(4*) **'Hamrahi'** (Hindustani) (New Theatres) Oct. 45 issue.—Social.—"a picture which is worth going a long way to see."

(1*) **'Hospital'** (Hindustani) (M. P. Productions) April '45 issue—Social.—"presents stupid and boring stuff."

(2*) **'Humayun'** (Urdu) (Mehboob) July '45 issue—Historical.—"Sadly fails to entertain."

I

(2*) **'Ismat'** (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

J

(2*) **'Jwar Bhata'** (Hindustani) (Bombay Talkies) Jan. '45 issue—Social.—"nothing outstanding—yet it is not a bad time-killer."

K

(1*) **'Kiran'** (Hindustani) (Ramnik) July '45 issue—Social.—"just a rotten picture."

(2*) **'Krishnarjun Yuddha'** (Hindi) (Murari) Sept. '45 issue—Mythological—"a boring story."

(2*) **'Kaise Kahun'** (Hindustani) (Pancholi) Jan. '46 issue—social—"is not such an awful time killer."

L

(1*) **'Lakharani'** (Hindustani) (Prabhat) Dec. '45 issue—costume fantasy—"a picture too rotten for words."

(2*) **'Lalkar'** (Hindustani) (Jayant Desai) Feb. '45 issue—Social.—"not a bad time-killer if you are not looking for anything intellectual in it."

(2*) **'Lal Haveli'** (Hindustani) (Bombay Cinetone) Feb. '45 issue—Social—"continues to entertain throughout its length."

(1*) **'Lady Doctor'** (Hindustani) (Venus) June '45 issue—Social.—"should be considered an all round flop."

(2*) **'Leila Majnu'** (Urdu) (Hindi) June '45 issue—folklore.—"proves slightly boring."

M

(1*) **'Maha Maya'** (Tamil) (Jupiter) March '45—issue—Mythological.—"moderate stuff without much entertainment."

(2*) **Miss Devi'** (Hindustani) (Laxmi) Oct. '45 issue—Propaganda Social.—"a pretty cheap production."

(2*) **'My Sister'** (Hindustani) (New Theatres) March '45 issue—Social.—"a common story clumsily done—expected to run well because of its orthodox theme."

(1*) **"Mumtaz Mahal"**—(Urdu) (Ranjit) Dec. '45 issue—Historical—"a disgusting distortion of history."

(2*) **'Mun-ki-Jeet'** (Hindustani) (Shalimar) Nov. '45 issue—Social.—"though travels a bit leisurely before interval, it gathers some tempo and drama after the interval."

(1*) **'Maharathi Karna'** (Hindustani) (Prabhakar) Nov. '45 issue—Mythological.—"a ludicrous portrayal of Mahabharat."

N

(2*) **'Nala Damayanti'** (Hindi) (Janak) July '45 issue—Mythological.—"a killing time-killer."

P

(1*) **'Pannadai'** (Hindi) (Pradeep) May '45 issue—Historical.—"Proves a heart-rending flop."

(3*) **'Panna'** (Hindustani) (Navyug) Aug. '45 issue—Propaganda Social.—"a good time-killer."

(1*) **'Path Bendhey Dilo'** (Bengali) (De-Luxe) July '45 issue—Social.—"a picture better avoided than seen."

(3*) **'Phool'** (Urdu) (Famous) June '45 issue—Social.—"a good picture if you do not mind a bit of morbid entertainment."

(1*) **"Paduka Pattabhishekam"** (Tamil) (Gemini) & (Rajarajeshwari) April '45 issue—Mythological.—"proves utterly disappointing."

(1*) **'Piya Milan'** (Hindustani) (Wadia Movietone) Nov. '45 issue—Social.—"all round rotten and boring show."

R

(1*) **"Ratnavali"** (Hindi) (Amar) Feb. '46 issue—mythological —"a waste of time and money."

S

(1*) **'Sawan'** (Hindustani) (Sanjiwan Art) June '45 issue—Social.—"waste of celluloid."

(1*) **'Seetha Rama Jananam'** (Telugu) (Prathibha Pictures). July '45 issue—Mythological.—"all that it can do is to create some disgusting boredom.

(5*) **'Shakuntala'** (Stage) (Hindustani) (Prithvi Theatres) April '45 issue—Mythological.—"an excellent production."

(2*) **"Shikari"** (Hindustani) (Filmistan) Feb. '46 issue—propaganda social—"thin story material, well framed."

(1*) **'Shrin Farhad'** (Urdu) (Pancholi) June '45 issue—Folklore.—"intensely boring picture."

(1*) **'Sri Valli'** (Tamil) (Saraswati) July '45 issue—Mythological.—"a stupid and boring affair."

(1*) **'Subah Sham'** (Urdu) (Indrapuri Studio) Dec. '45 issue—Social—"a dead picture. It has neither life nor movement."

T

(2*) **'Tadbir'** (Hindustani) (Jayant Desai) Jan. '46 issue—social—"tolerable in parts."

(2*) **'Tahsildar'** (Telugu) (Jagdish Films) May '45 issue—Social "a good time-killer."

(1*) **'Taramati'** (Hindustani) (Ramnik) Nov. '45 issue—Mythological.—"fails to move—is one long sequence of boredom."

U

(1*) **'Uspar'** (Hindustani) (Sun Art) May '45 issue—social.—"becomes a spineless stuff."

V

(3*) **'Veer Kunal'** (Hindi) (Kishore Sahu) Jan. '46 issue—historical—"is a picture more for the intellectuals than for the masses."

(3*) **'Vikramaditya'** (Hindi) (Prakash) Aug. '45 issue—Historical.—"becomes an entertaining picture.

(1*) **'Vish Kanya'** (Hindustani) (Ranjit) March '45 issue—Folklore.—"a motion picture poison one would not like to swallow."

(2*) **'Village Girl'** (Hindustani) (Ramnik) Nov. '45 issue—Social.—"a pleasant picture to see—story misses emotional target."

Y

(2*) **'Yateem'** (Hindustani) (Central Studios) July '45 issue—Social.—"makes good impression."

Z

(3*) **'Zeenat'** (Hindustani) (Eastern Pictures) Jan. '46 issue—social—"a picture worth seeing though presents popular emotional theme."

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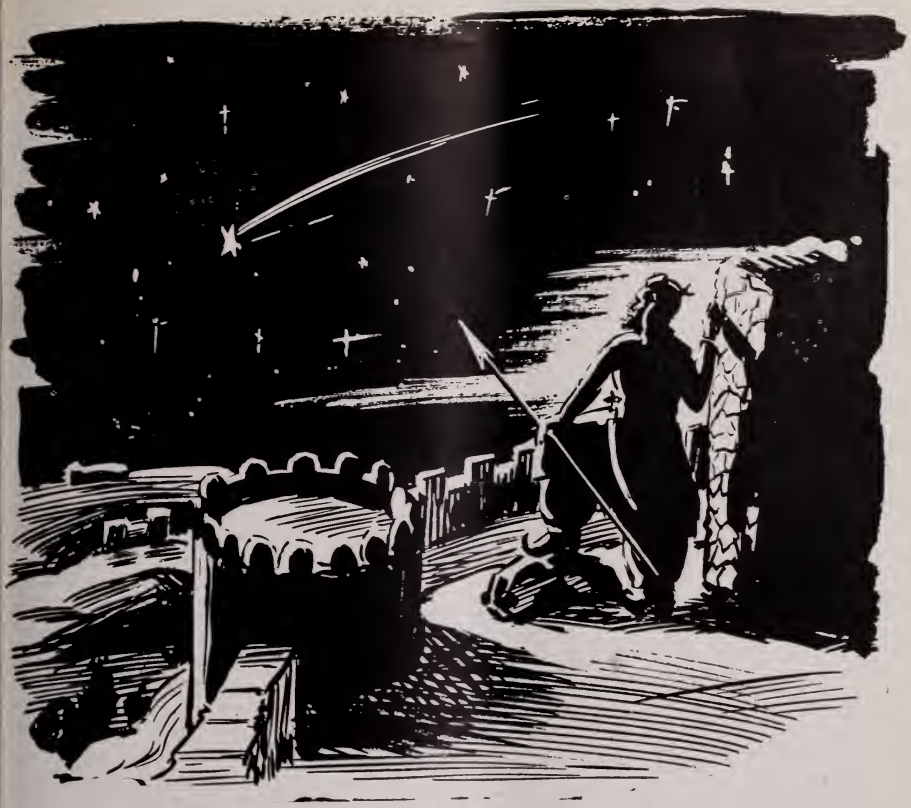

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